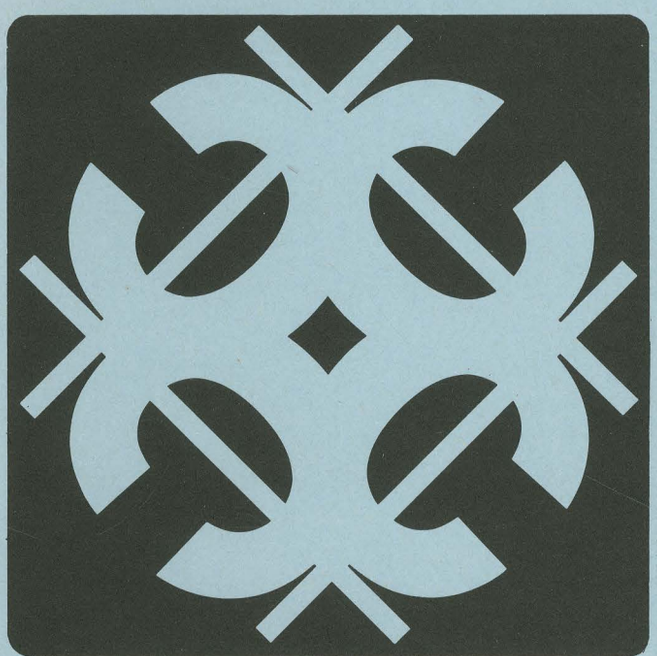
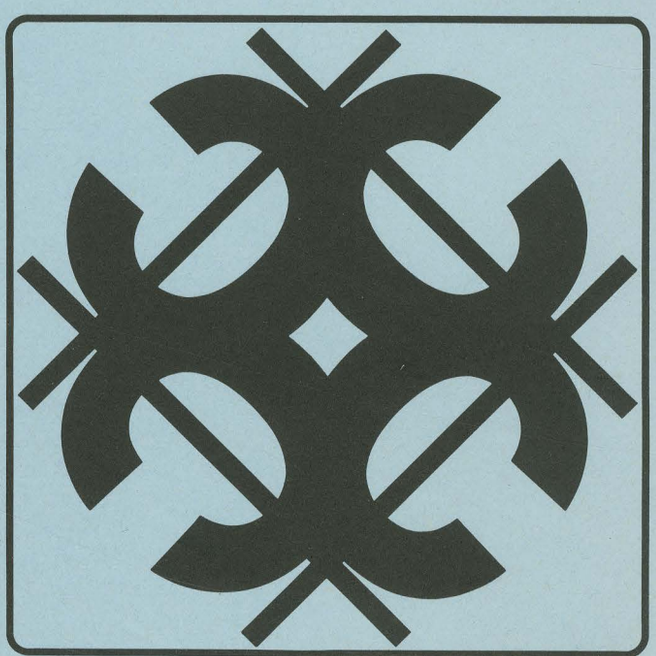
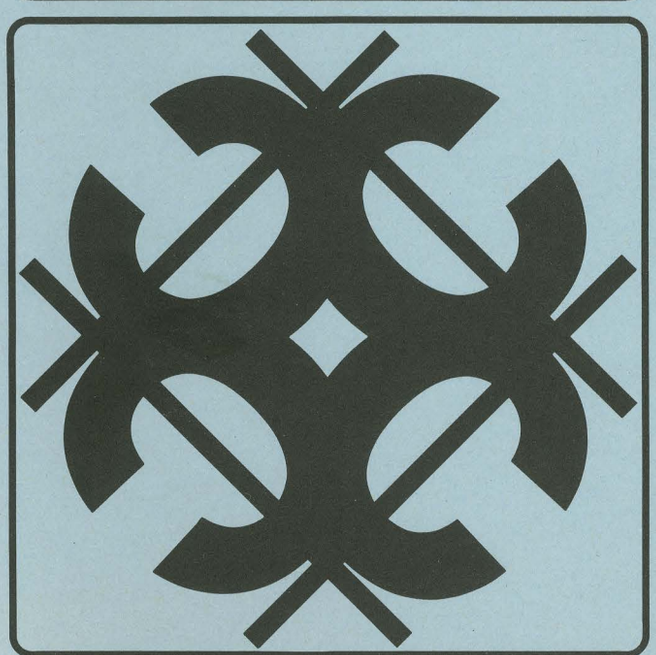
CONTACT

Today's Music

No 24
Spring 1982 £1/$3







Music in Eastern Europe

Lutosławski's 'Jeux vénitiens'
Six Composers of the GDR
Experimental Music in Hungary

Reviews & Reports

John Buller
James Dillon
Warsaw Autumn

SUBSCRIPTIONS

Subscription rates for 2 issues are as follows:

Personal subscriptions

United Kingdom	£2.50
Overseas (surface mail)	$10.00/£4.00
Overseas (air mail) Europe	£6.00
N and S America	$17.50/£7.00
Rest of the world	£8.50

Institutional subscriptions

United Kingdom	£5.00
Overseas (surface mail)	$17.50/£7.00
Overseas (air mail) Europe	£8.00
N and S America	$22.50/£9.00
Rest of the world	£10.50

Cheques should be made payable to 'Philip Martin Music Books'. Please note that all subscriptions are handled by Philip Martin Music Books, 22 Huntington Road, York YO3 7RL, England, tel. York (0904) 36111. Rates in currencies other than sterling and US and Canadian dollars are available on request.

NOTES FOR CONTRIBUTORS

The editors of Contact welcome the submission of articles and reports to be considered for publication in the magazine; they are also glad to discuss proposals for such items. All material (including quoted matter and notes) should be typed double spaced with margins of at least 2.5 cm (1"). Contributions should be sent to Keith Potter at the address given opposite.

This issue of *Contact* was typeset by First Impression Graphics Ltd., 102a Western Road, Hove, East Sussex, tel. Brighton 739413, and printed by K.P.&D. Ltd., Metrohouse, Third Way, Wembley, Middlesex, tel. 01 903 4331/2.

BACK NUMBERS

Back numbers of *Contact* are available at the following prices from Philip Martin Music Books (address as above). Prospective buyers are advised that *Contacts 12-15* are now in very short supply.

Contacts 1-10 are no longer available

Contact 11 (photostat copy)	$12.50/£5.00
Contacts 12-15 (each)	$5.00/£2.00
Contacts 16-23 (each)	$4.00/£1.50

These prices include packing and postage by surface mail.

Contents of back issues include:

11 North American issue. Contemporary Music in Canada – 1 (Alan Gillmor); articles on George Crumb (Richard Steinitz), Miles Davies (Lyndon Reynolds) and Philip Glass (Dave Smith).

12 Contemporary Music in Canada – 2 (Alan Gillmor); Transition and Transformation in the Music of Lutosławski (John Casken); Music Co-ops (Jan Steele); York University Electronic Music Studio (Richard Orton).

13 Interviews with Philip Glass and Murray Schafer (Keith Potter, John Shepherd, Dave Smith); report on Henri Pousseur (Dick Witts); Cardiff University College Electronic Music Studio (Keith Winter).

14 Music and Society – 1: 'Serious' Music: an 'A-social' Phenomenon? (John Shepherd); Howard Riley and 'Non-Jazz' (Malcolm Barry); interview with John Cage (Alan Gillmor); Durham University Electronic Music Studio (Peter Manning).

15 Music and Society – 2: The Impact of Industrial Society on English Folksong — some Observations (Jim Sharpe); New Instruments through Frequency Division (John Schneider); articles on David Bedford (Malcolm Barry, Dick Witts), Jean-Yves Bosseur (Dick Witts), George Crumb (Richard Steinitz) and Mauricio Kagel (Glyn Perrin); Goldsmiths' College Electronic Music Studio (Hugh Davies).

16 Michael Parsons writes on the performance of his *Echo Piece* in Finland; *Die Reihe* reviewed (J. and W. Waugh); the British Music Information Centre (John Michael East); electronic music studios at the University of East Anglia (Denis Smalley) and Morley College (Michael Graubart).

17 Electronic music issue. Tim Souster on the history of Intermodulation, David Roberts on Hugh Davies, Simon Emmerson on Ring Modulation and Structure, Barry Anderson on the West Square, London, Electronic Music Studio. The Scottish Music Archive (Paul Hindmarsh).

18 Music and Society – 3: The State of the Nation – a Functional Primer (Dick Witts, Tony Friel, Trevor Wishart, Richard Boon); Following a Straight Line: La Monte Young (Dave Smith); IRCAM: Le marteau sans matière? (Dick Witts); a discussion on the Contemporary Music Network; University of Surrey, Guildford, Electronic Music Studio (Robin Maconie).

19 Music and Society – 4: The Survival of Irish Traditional Music (Brendan Major); Too Soon or Too Late? Schoenberg, Berg, Webern: the Current State of Writing (Arnold Whittall); Tony Coe's *Zeitgeist* (Malcolm Barry); interview with Zygmunt Krauze (Stephen Montague); University of Glasgow Electronic Music Studio (Stephen Arnold); reviews include David Roberts on the use of the 'magic square' in *Ave Maris Stella* by Peter Maxwell Davies and Keith Potter on Incus Records.

20 Brian Ferneyhough (Keith Potter, Kathryn Lukas, Kevin Corner and Malcolm Barry); Freedom from the Music: Cage, Cunningham and Collaborations (Stephanie Jordan); Stockhausen's *Stimmung* (Gregory Rose and Simon Emmerson); On Writing about Stockhausen (Richard Toop); reviews include David Cunningham on Christian Wolff, and Stephen Montague and Nigel Osborne on the 1978 Stockholm-Helsinki ISCM Festival.

21 English Experimental Music – 1: The Piano Sonatas of John White (Dave Smith); The Music of Howard Skempton (Michael Parsons); Free Improvisation – a review (Keith Potter); reviews include John Casken on the 1979 Warsaw Autumn Festival and Keith Potter on Philip Glass's *Satyagraha*.

22 English Experimental Music – 2: Just the Tip of the Iceberg: Some Aspects of Gavin Bryars' Music (Keith Potter); The Experimental Years: A View from the Left (John Tilbury); reviews include William Brooks on the Bonn Cage Festival and Douglas Jarman on *Lulu*.

23 A Commentary on my own Music (Aldo Clementi); Au creux néant musicien: Recent Work by Aldo Clementi (David Osmond-Smith); Mauricio Kagel: Filmed Music/Composed Film (Glyn Perrin); The Music of Louis Andriessen: Dialectical Double-Dutch? (Keith Potter); reviews include David Roberts on Peter Maxwell Davies and Keith Potter on the 1981 Zagreb Music Biennale.

CONTACT

No 24 SPRING 1982

Edited by Keith Potter, Hilary Bracefield, David Roberts, Rosemary Roberts.

Jeux vénitiens: Lutosławski at the Crossroads — Adrian Thomas — 4

Who Follows Eisler? Notes on Six Composers of the GDR — Fritz Hennenberg — 8

Experimental Music in Hungary: The New Music Studio — Margaret McLay — 11

Reviews and Reports — 18

Contributors to this Issue — 42

SUBSIDISED BY THE Arts Council OF GREAT BRITAIN

EDITORIAL ADDRESS for all contributions, material for review, etc.: Keith Potter, Department of Music, University of London Goldsmiths' College, New Cross, London SE14 6NW, England.

DISTRIBUTOR'S ADDRESS for subscriptions and back numbers: Philip Martin Music Books, 22 Huntington Road, York YO3 7RL, England.

ADVERTISING & BUSINESS ADDRESS: Mrs Hilary Bracefield, Department of Music, The Ulster Polytechnic, Newtownabbey, Co. Antrim BT37 0QB, Northern Ireland.

Contact is published by the editors of the magazine, who gratefully acknowledge the assistance of the Arts Council of Great Britain.

ISSN 0308-5066

© ADRIAN THOMAS

'Jeux vénitiens': Lutosławski at the Crossroads

My original purpose in writing an article on Lutosławski's *Jeux vénitiens* (1960-61) was to reassess and elaborate on an analysis I had made some time ago.[1] But on a recent visit to Warsaw I was able to make a study of the sketches of the first and third movements of the work: what follows are preliminary observations based on a brief conversation with the composer and the subsequent perusal of the sketches. As always with Lutosławski, the the sketches are kept neatly in an envelope. They are written in pencil and consist of three 16-stave and three 10-stave half-sheets, plus twelve sheets of A5 graph paper (first movement); and five 16-stave and seven 10-stave half-sheets, plus seven sheets and two half-sheets of A5 graph paper (third movement). These sketches seem to be of a fairly advanced nature; if there were earlier sketches, they appear no longer to be extant.

Jeux vénitiens is arguably Lutosławski's most significant work. The composer himself dates his maturity from this composition, mainly on account of his employment in it for the first time of certain aleatoric elements. In this respect *Jeux vénitiens* does mark an important departure from earlier works, although other features of Lutosławski's mature style, such as harmonic structures, were already evident in the *Five Songs* (1956-7), and there is a clear debt to previous works in the *moto perpetuo* style of the second movement. Even more intriguing than the familiar procedures that look either forwards or backwards are those aspects of *Jeux vénitiens* that explore the side-roads and reveal compositional ideas rarely if ever found elsewhere in Lutosławski's music. There is a raw and combustive energy in *Jeux vénitiens* which arises out of the stark juxtaposition of different styles and materials: in contrast with later works the heterogeneity is remarkable. The four movements seem to bear little relationship to one another—hence perhaps the plurality of the work's title. But if these are games, their spirit of play disguises a serious purpose and complex structures.

When studying *Jeux vénitiens* some twelve years ago I was struck by several features unique in Lutosławski's *oeuvre,* the first two of a structural nature, and the third concerning motivic design:

the harmonic link between the third and fourth movements;
the motivic relationship between the first and third movements;
the detailed motivic design of sections *A C E G* in the first movement.

The harmonic link between the third and fourth movements is curious. Essentially it consists of a series of *pizzicato* string chords which start just after letter *Q* in the third movement. These chords expand vertically at each appearance until they reach full stretch (a stack of alternating perfect fifths and tritones) as the first string chord, *arco,* of the fourth movement (Example 1). Yet these *pizzicato* chords hardly carry against the activity of the woodwind, harp, piano, and solo flute: untypically, here is a process which counts for little if it is a realistic attempt to bridge the gap between the third and fourth movements. The listener is probably aware only that the last of these chords expands the registral limits of the third movement, bringing a sense of fulfilment and the start of something new.

[1] *Rhythmic Articulation in the Music of Witold Lutosławski, 1956-65* (MA dissertation, University College, Cardiff, 1971).

The first performance of *Jeux vénitiens,* in Venice on 24 April 1961, consisted of the first, second, and fourth movements only: the third movement had not yet been finished. And by the time of the first complete performance, in Warsaw on 16 September 1961, Lutosławski had not only revised the notation of the last movement (the notation of the main 'pile-up' proved particularly difficult), but had also completely rewritten the first movement. He does not now know what became of the April version. Such a sequence of events is unusual for Lutosławski and suggests that he was having problems in deciding the road ahead. It is also significant when considering the two remaining features on my list.

The link between the first and third movements is the most unexpected aspect not only of *Jeux vénitiens* but of Lutosławski's musical outlook as a whole. The order of their composition is not clear from the sketches (few of the pages are numbered, none dated), but I deduce that the third movement either preceded or, as seems more likely, overlapped the composition of the second draft of the first movement.

The third movement is a lyrical and relaxed unfolding of melody (solo flute), sustaining harmony (woodwind, piano, and harp—the last slightly soloistic), and independent string chords. The music for the solo flute has the air of an improvisation, yet sharp ears might detect a familiar motivic phrase or two. In fact there is little material in the flute part that does not relate fairly directly to the seven-part woodwind *ad libitum* sections in the first movement (*A C E G*). The relationship consists of precise rhythmic and articulatory cross-references, while melodic intervals and dynamic markings in the third movement are frequently different from those devised for the motifs in the first. Lutosławski does not label any of the motifs here, but they are already distinctive. Using the letters attached in the sketches to the motifs as they occur in the first movement, we can see that they proceed towards the centre of the third movement before creating a roughly palindromic structure as the movement draws to an end:

A B A C D E F G H G I B G F E D C B A

In the sketches for the third movement, the flute part differs marginally from the published score in sections *A* to *D,* but elsewhere corresponds closely, as do the parts for the remaining instruments. The sketches show that rhythmic and durational elements were mostly worked out separately from the harmonic and melodic designs, and there exist alternative versions of a number of the twelve-note chords in the movement.

A less likely partner to the third movement could hardly be found than the opening of *Jeux vénitiens.* The revised first movement plays off groups of sections, *A C E G* and *B D F H.* The second group consists of soft, sustained string writing, a sort of suspended animation set against the cut and thrust of sections *A C E G:*

A	woodwind (fl I, II, ob, cl I, II, III, fg)	(12″)
B	strings (with solo vn)	(27″)
C	woodwind, timpani	(18″)
D	strings (with solo vn)	(21″)
E	woodwind, timpani, brass (tpt, hn, tbn)	(6″)
F	strings	(2″)
G	woodwind, timpani, brass, piano	(24″)
H	strings (with solo vc)	(39″)

percussion 'coda' (a dispersal of the single blow on percussion used to punctuate sectional divisions above)

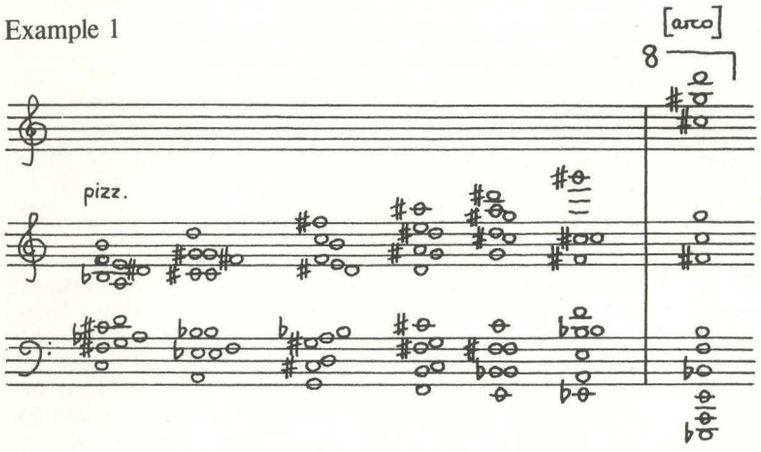
The texture of sections *A C E G* is motivically by far the most disparate in Lutosławski's music. It has no parallel in his later works, where he restricts all parameters to give the textures clear 'personalities'. Here the aim seems to be deliberate confusion, with the cross-references to the third movement almost confounded, and one is left with the distinct impression, both on hearing the music and studying the sketches, that these motifs are the result of an intense period of compositional excitement in which the composer gave full rein to his creative imagination.

What holds the group *A C E G* together—a typical technique this—is a harmonic idea. In this instance it consists of a twelve-note chord from which almost all of the melodic pitches are drawn (Example 2). However, the published score[2] reveals several pitches outside this chord. In most cases the 'correct' pitch is close at hand and indeed would have conformed to the melodic mould of the motif in question. Interestingly the sketches in all but one instance back up the printed score; a case of the heat of the creative moment? Lutosławski himself is surprised that such 'errors' should be there.

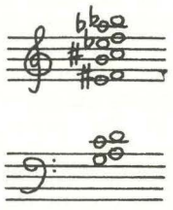
The woodwind material of the group rewards close examination; the texture is permeated with variants of the motifs that are shared with the third movement, although only clarinet II and the bassoon play versions of all nine (the bassoon part is given in Example 3). The sketches include two tables, the first of which shows the original distribution of seven variants (one for each instrument) of each of the nine motifs (A to I); the motifs are set out in the order in which they appear in the solo flute part in the third movement, but the allocation of particular variants to each instrument seems not to be governed by any system (Example 4). However, Lutosławski clearly wished to avoid as far as possible the simultaneous sounding of the same motif, even in different versions; he therefore reordered the first table so that, on paper at least, no motif was above or beneath itself (Example 5). In the event Lutosławski ended up with some instruments playing more lengthy variants than others, and he excised those to the right of my dividing line in Example 5. Even so, full sketches exist for all the variants.

[2] (Celle: Moeck Verlag, 1962).

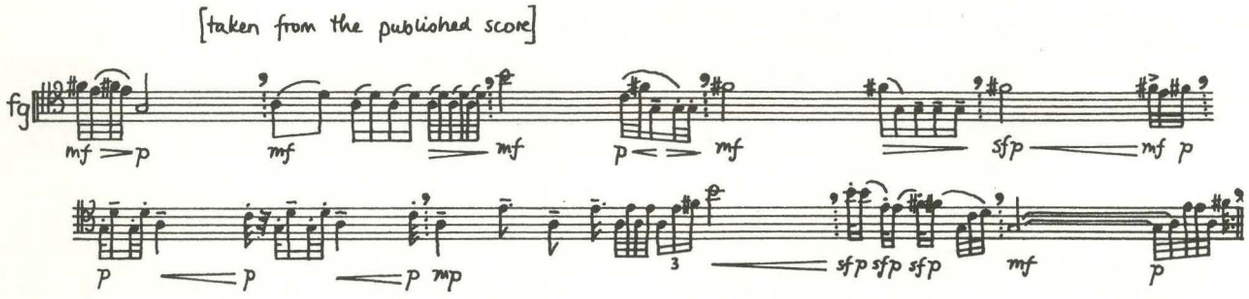
Example 1



Example 2



Example 3



Example 4

fl.I	A1	B6	C3	D7	E2	F2	G6	H4	I5
fl.II	3	1	5	4	7	6	2	1	7
ob.	5	3	1	5	3	4	7	6	2
cl.I	7	4	2	6	6	1	4	5	4
cl.II	2	5	6	1	4	7	3	3	6
cl.III	4	7	4	2	1	5	1	7	3
fg.	6	2	7	3	5	3	5	2	1

Example 5

fl.I	A1	C3	H4	E2	B6	D7	G4	I5	F2
fl.II	I7	H1	C5	D4	A3	B1	E7	F6	G2
ob.	F4	I2	A5	H6	E3	G7	C1	D5	B3
cl.I	E6	B4	F1	I4	D6	H5	A7	G6	C2
cl.II	D1	A2	G3	F7	C6	E4	I6	B5	H3
cl.III	B7	E1	D2	C4	G1	I3	F5	H7	A4
fg.	G5	F3	E5	B2	I1	A6	H2	C7	D3

The rhythmic and pitch elements of the variants are sketched separately, the rhythmic patterns probably antedating the pitch patterns to which they are married. I can detect no consistent order in their sequence on the page, nor a rigid system of variation. It is not even possible on the evidence available to determine which is the original form of each rhythmic motif. Each motif's rhythmic variant is numbered first in the order in which it appears on the page, and then renumbered according to length (1 = shortest, 7 = longest) and the second set of numbers are those that appear in the tables already cited. The rhythmic component of motif A, for example, shows one principal variational procedure, that of durational extension, while the rhythm of motif I is based on repetition and reordering (Example 6).

The development of pitch patterns proved rather more difficult than the rhythmic variants. Taking a fixed twelve-note chord (Example 2), Lutosławski devised a melodic contour for each of the nine motifs, a contour that could be shifted systematically through the notes of the chord, maintaining its shape but of necessity altering its intervals as it moved (Example 7, phase 2). The first attempts, for motifs A, B, and C, contain many crossings out. B goes through two early phases, descending through the chord in simple patterns, until the third and final version passes through the chord in contrary motion. But a comparison of the final version with the completed sketch and the score shows that flute II and the bassoon take their pitches from the second phase. Such 'borrowing' from earlier phases also occurs with other motifs and explains the apparent inconsistencies of pitch organisation in the printed score. As Lutosławski progresses down the page to the later motifs, he becomes more adept at giving them characteristic melodic outlines, to such an extent that by the time he reaches motif I he assigns just one pitch to each variant (the eventual sustained note in each case)—the full motif does not appear in its final form until the next sketch. Lutosławski seems to have moved straight from these rhythm and pitch sketches to the full instrumental sequence as tabulated in Example 5, without dynamics, articulation or the final excisions (the oboe part is given in Example 8).

Such detailed elaboration of the woodwind motifs is typically thorough but uncharacteristically diverse, and its efficacy in the context might be questioned. However, the experience undoubtedly contributed to the composer's growing sophistication in techniques of rhythmic and melodic variation.

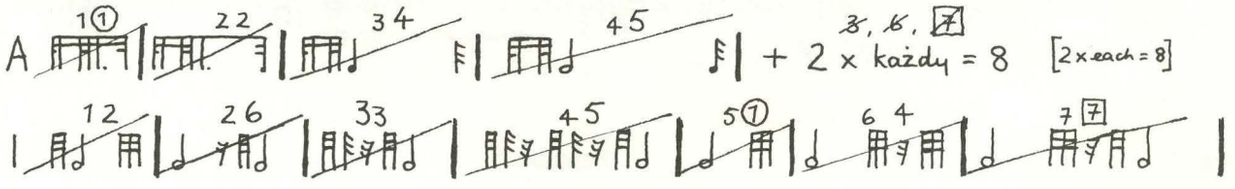
As regards the sketches of the other instrumental groups in *A C E G,* there are rhythmic schemes for the brass and piano and some seemingly unrelated harmonic ideas. One of the more interesting sidelights is a sheet which gives the twelve-note chord pitched a tone higher, and an instrumental–registral disposition of the chord that includes provision for a harp and celesta (later omitted) to share the same pitch material as the piano.

In its final version the group *B D F H* consists simply of string textures, but there is a suggestion in the sketches that section *B* might at one stage have included bassoon and bass clarinet *furtivamente* (foreshadowing *Mi-parti?*). On the whole, the sketches correspond closely to the score except that Lutosławski has added a few extra *mf*>*pp* entries in the final version of sections *D* and *H.* But two preliminary sketches for texture and harmony throw light on section *F* in particular. *F* is the shortest of the four and seems to be swamped by *E* and *G.* Lutosławski at one stage envisaged section *F* participating fully in a gradual change of texture as in either Example 9a or 9b. By the time he reached the detail of the harmonic plan this idea had been dropped and *F* was cut down to one event lasting a mere two seconds. The harmonic sketch for the group (Example 10) and the accompanying schematic diagrams for the part-writing (Example 11) show how carefully Lutosławski designed the pitch content: E natural is the solo pitch in *B D H;* the perfect fifth clusters are contained within octave E naturals; and the pairs of secondary seventh chords likewise exclude this pitch (compare bars 21-8 in the third movement of the *Three Postludes* (1960) for a similar use of secondary sevenths). These elements are then superimposed to create three different concertina progressions in sections *B D H. F,* denuded of such a context, still maintains its clear harmonic connection with the rest of the group.

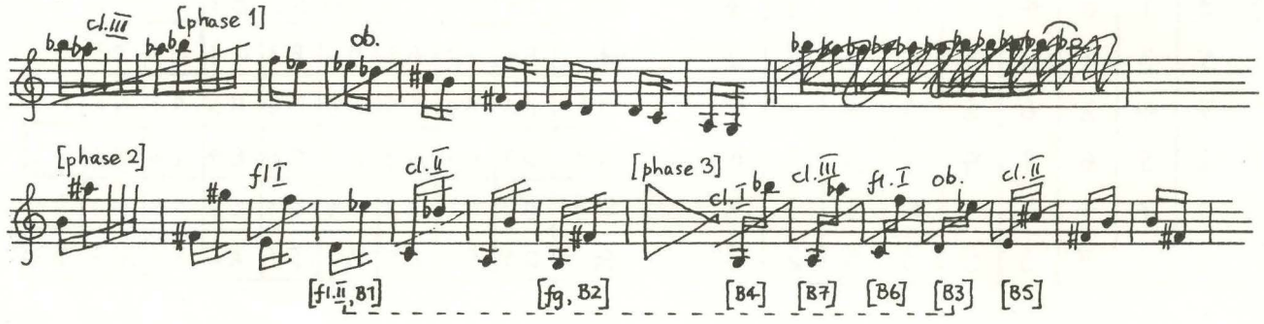
Sketches are fascinating by their very nature and I have done no more here than outline the first conclusions I have drawn from the *Jeux vénitiens* sketches. They show a composer intent on combining a high degree of precision with a flair for variation—qualities that have always been admired in Lutosławski's music. That he should have explored such unexpected byways is not to be wondered at, rather that their appearances in published scores should have been so rare and yet so powerful.

Extracts from the sketches for Jeux vénitiens *are quoted by kind permission of the composer. Example 3 is reproduced from the published score of the work by kind permission of Moeck Verlag (Alfred A. Kalmus Ltd).*

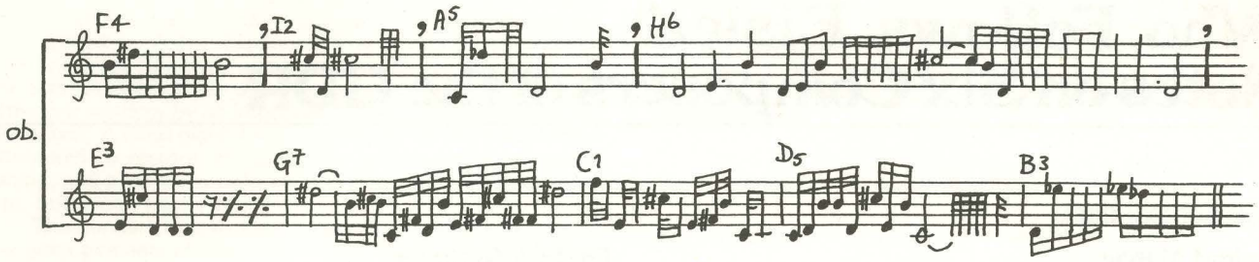
Example 6



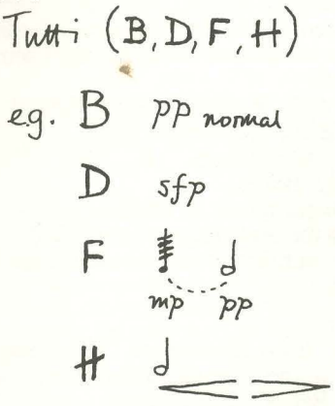
Example 7



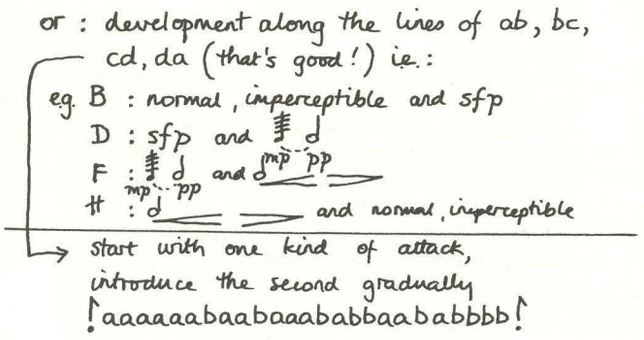
Example 8



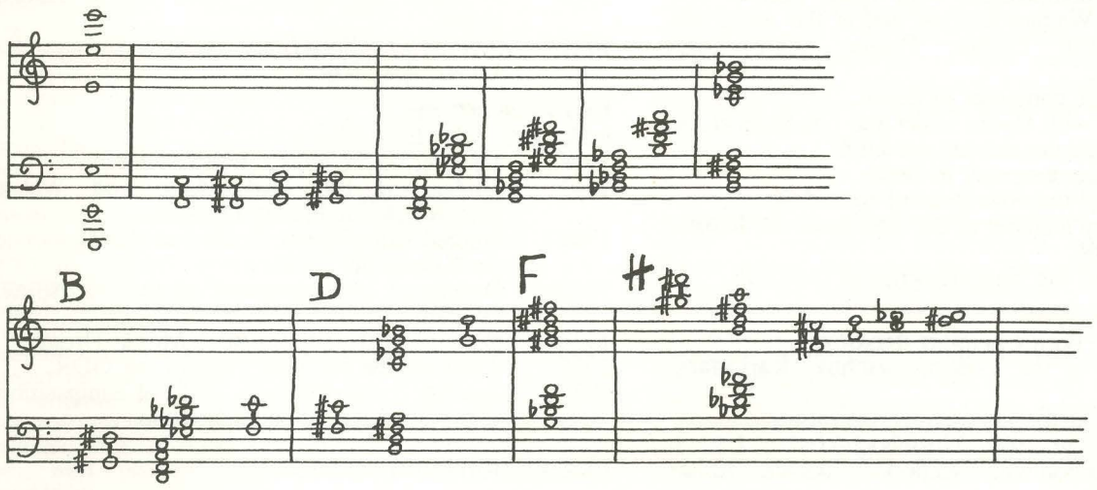
Example 9a



Example 9b

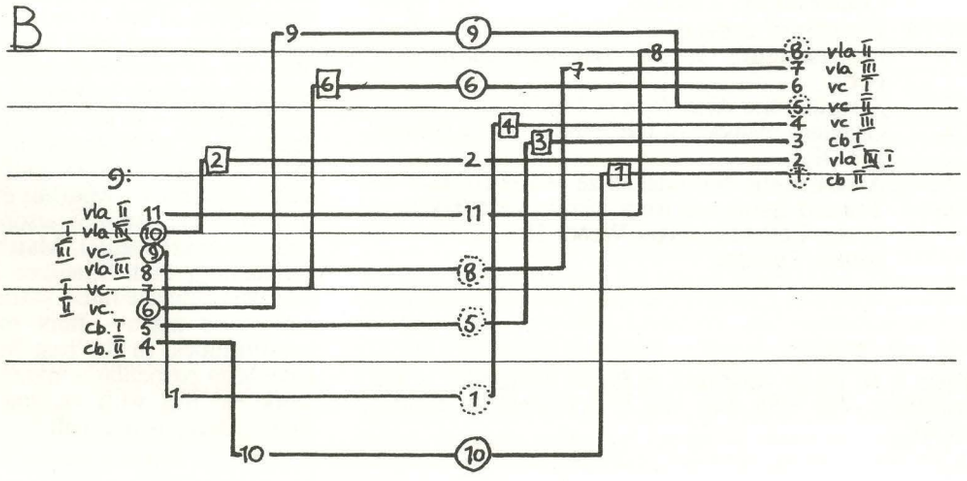


Example 10



Example 11

[the figures indicate the chromatic scale, F♮ = 1, F♯ = 2 etc.; the full significance of the yellow circles (given here in dots) and of the blue circles and squares is not clear]



© FRITZ HENNENBERG

Who Follows Eisler? Notes on Six Composers of the GDR

Biographical data

Siegfried Matthus
13 April 1934 Born Mallenuppen (at that time in East Prussia).
1952- Studied at the Deutsche Hochschule für Musik, Berlin, with among others Rudolf Wagner-Régeny.
1958- Studied with Hanns Eisler at the Akademie der Künste der DDR.
1960- Freelance composer in Berlin.
1964- Dramaturg[1] and composer at the Komische Oper, Berlin.
1969- Ordinary member of the Akademie der Künste der DDR.
1970 Awarded the Arts Prize of the GDR.
1972 Awarded the National Prize of the GDR.
1972- Secretary of the music section of the Akademie der Künste der DDR.
1978- Corresponding member of the Bayerische Akademie der Schönen Künste.

Georg Katzer
10 January 1935 Born Habelschwerdt (at that time in Silesia).
1953- Studied at the Deutsche Hochschule für Musik, Berlin (composition with Ruth Zechlin and Rudolf Wagner-Régeny) and at the Akademie Múzických Umění, Prague, with Karel Janáček.
1959- Freelance composer in Berlin.
1961- Studied with Hanns Eisler and Leo Spies at the Akademie der Künste der DDR.
1963- Freelance composer in Berlin.
1975 Awarded the Arts Prize of the GDR.
1978- Ordinary member of the Akademie der Künste der DDR.
1981 Awarded the National Prize of the GDR.

Rainer Kunad
24 October 1936 Born Chemnitz (Saxony).
1950- Studied at the Volksmusikschule, Karl-Marx-Stadt.
1955 Studied at the Dresden Conservatory.
1956- Studied at the Musikhochschule, Leipzig (composition with Fidelio F. Finke and Ottmar Gerster).
1959 Appointed lecturer at the Robert Schumann Conservatory, Zwickau.
1960-74 Director of music at the Staatstheater, Dresden.
1971- Co-Dramaturg at the Deutsche Staatsoper, Berlin.
1972 Awarded the Arts Prize of the GDR.
1974- Ordinary member of the Akademie der Künste der DDR.
1975 Awarded the National Prize of the GDR.
1976- Teacher (professor from 1978) of composition at the Carl Maria von Weber Hochschule für Musik, Dresden.

[1] There is no precise equivalent in British musical life of the Dramaturg. The term may best be translated as 'musical adviser'.

Friedrich Goldmann
27 April 1941 Born Siegmar-Schönau (Saxony).
1951- Member of the Dresden Kreuzchor.
1959- Studied at the Carl Maria von Weber Hochschule für Musik, Dresden.
1959 Participated in the Internationale Ferienkurse für Neue Musik and Stockhausen's seminar at Darmstadt.
1962- Studied with Rudolf Wagner-Régeny at the Akademie der Künste der DDR.
1964- Studied musicology at the Humboldt University, Berlin.
1968- Freelance composer in Berlin.
1977 Awarded the Arts Prize of the GDR.
1978- Ordinary member of the Akademie der Künste der DDR.

Friedrich Schenker
23 December 1942 Born Zeulenroda (Thuringia).
1961- Studied at the Hanns Eisler Hochschule für Musik, Berlin (composition with Günter Kochan).
1964- First trombone of the Leipzig Radio Symphony Orchestra.
1970 Founded the Gruppe Neue Musik Hanns Eisler.
1973-5 Studied with Paul Dessau at the Akademie der Künste der DDR.

Udo Zimmermann
6 October 1943 Born Dresden.
1954- Member of the Dresden Kreuzchor.
1962- Studied at the Carl Maria von Weber Hochschule für Musik, Dresden.
1968- Studied with Günter Kochan at the Akademie der Künste der DDR.
1970- Dramaturg and composer at the Staatsoper, Dresden.
1974- Director of the Studio Neue Musik, Dresden.
1975 Awarded the National Prize of the GDR.
1976- Teacher (professor from 1978) of composition at the Musikhochschule, Dresden.

Occupations and position

All six composers have established themselves in the musical life of the GDR and have also won international recognition. Their main occupation in every case is composition, and both the state and society in general offer an abundance of commissions. Some among them have, particularly in recent years, taken on positions of responsibility—as members of the Akademie der Künste der DDR or as professors in colleges of music. Three of them have special links with the musical stage and work as Dramaturgen—Matthus at the Berlin Komische Oper, Kunad at the Berlin Staatsoper, and Zimmermann at the Dresden Staatstheater. Matthus and Goldmann do some conducting, and Schenker is an orchestral musician. So-called 'applied' music—the theatre, cinema, television, and radio plays—offers many, materially rewarding opportunities. In the past Matthus, Kunad, and Katzer have been particularly involved in this area, though their work has met with varying success; the interest of all three is now increasingly turning to other fields.

The generation of composers who are now 35-45 years old were able to benefit from the experience of their predecessors in the realm of socialist music, including such classic exponents as Eisler and Dessau, but they did not adopt previous practice as a formula. They had to establish their own position, taking into account the social changes that had taken place, and the continuing development of musical language.

Teachers

After Hanns Eisler returned from exile and settled in the GDR he took over a master-class in composition at the Akademie der Künste der DDR in Berlin and directed it until his death in 1962. Rudolf Wagner-Régeny also had numerous students, but Paul Dessau taught only intermittently. Occupying positions of authority, these three exercised great influence. As early as the twenties and thirties they were known for their progressive musical thinking, and when in the fifties dogma impeded progress and twelve-note music in particular came under criticism, Eisler, Wagner-Régeny and Dessau remained staunchly loyal to the technique and declared themselves (verbally at least) in its favour. Their close links with Brecht (in Wagner-Régeny's case through their mutual friend Caspar Neher), whose aim was to broaden the concept of realism, confirmed them in their stand.

Exchange of information between East and West

Matthus has pointed out how difficult it still was at the beginning of the sixties to know what was happening elsewhere.[2] Avant-garde music was almost never to be heard at concerts; no recordings or scores of such music or books about it were available. In those days he would sit by the radio, tune in to the broadcasts and simply give himself up to the impact of the sound; Boulez and Nono made the greatest impression on him. Without taking account of the fact that the new sound was the product of highly organised and pervasive structuring, he simply tried to develop a feeling for it. He borrowed the colour of serial music but not the serial method. For Zimmermann the dangers of this type of emotional surrender became clear in his *Sonetti amorosi* for alto, flute, and string quartet (1966); a technically competent work, it shows him to have been dazzled by Henze's Italian lyricism, though as he admits himself, his imitation of Henze went no further than the general sound-world.

The so-called Polish school—helped considerably by the Warsaw Autumn festivals—had a powerful effect on young composers at this period, though, as soon became apparent, its influence too was pernicious. Few ultimately went in this direction, and the exploitation of aleatoric procedures, even 'controlled' in the Lutosławskian sense, became less and less central.

Conservative beginnings

The six composers produced their first works between 1954 and 1963, according to their age and education. Their first pieces were almost all tonal and, notwithstanding the occasional infiltration of other idioms, they held firm to tonality for some long time. Their musical education had been conservative, partly because lecturers in higher education were that way inclined and partly because teachers such as Eisler restricted themselves, on methodological grounds, to a traditional approach. Added to this, the official aesthetic dictated that tonality and melody be taken as guiding principles.

[2] Here and elsewhere the opinions and words of the six composers are quoted from a series of interviews with them recorded by the author between 16 February and 12 April 1976 and between 7 and 28 July 1978.

In these early works there are none of the signs of rebellion and unrest so often typical of youth; the scores are worthy and competent. Only the most hardened musical reactionaries (such as those at the Leipzig Hochschule, where Kunad was) could find fault with such efforts; for the most part the criticism was very favourable—perhaps too favourable since praise so liberally bestowed is apt to spoil and lead to complacency. Fortunately the composers kept their heads and withstood these hazards, viewing their successes with scepticism, and, without the help of teachers, familiarising themselves with new compositional techniques, knowing that the critics would carp or even slate them for it.

Experimental phase

In the mid-sixties the six composers started out on an experimental phase, trying out new materials and structural methods. It is no coincidence that at the same time the aesthetic debate was running high—it doubtless afforded them encouragement. Paul Dessau had already dared to demonstrate how avant-garde expression could be combined with political material, though at the time this unleashed some fierce criticism: between 1957 and 1959 he composed the twelve-note opera *Puntila,* in 1959 *Hymne auf den Beginn einer neuen Geschichte der Menschheit* (Hymn to the beginning of a new history of mankind), and in 1961 *Appell der Arbeitklass* (Call to the working-class). The explorations of the young composers were also controversial at first, but the sixties were already beginning to see the development of different opinions, and as time went by they received more and more encouragement.

After early student works Matthus used serial elements in the choral *Liebeslieder 45* (1960). His orchestral songs, *Es wird ein grosser Stern in meinen Schoss fallen* (1962) are unusual as much for the juxtaposition of different texts (by Hebbel, the Lasker school, Mörike, Brecht, and Klabund) as for their sensitive use of sound. The *Inventionen* for orchestra, composed in 1964, go further in the use of a new language; at their première three years later in Erfurt they caused a sensation. *Das Manifest* (1965), which combines the same idiom with political texts, had a mixed reception. Politics is also the subject of the opera *Der letzte Schuss* (1966-7); Matthus sees this as the peak of his efforts at that period, and finds in it more convincing and considered syntheses than he had achieved hitherto.

For Katzer his First String Quartet (1965) marked a turning-point. It was written after a visit to the Warsaw Autumn followed by a spell in hospital as the result of an accident, during which his enforced inactivity allowed him time to reflect on new compositional possibilities. Kunad had used twelve-note technique in 1963 in his opera *Old Fritz,* and in the following year he wrote a twelve-note symphony. His more advanced experiments —with aleatoric procedures in his Symphony No.2 (1966-7)—provoked criticism.

Goldmann describes his *Essay I* for orchestra (1963-4) as having long stretches based on clusters; his aim was to show 'how massed acoustic phenomena could be organised'. The première of the work, postponed many times, did not take place until ten years after its composition. Schenker was still a student when he composed his *Orchesterstück I* in 1965; this is a twelve-note work, but it was above all in *Interludia* (1968; revised 1970) that he made a decisive break with conventional musical language. After trying out twelve-note technique Udo Zimmermann discovered new concepts of sound and form in his *Streichmusik* (1968).

Criticism of aleatoric techniques

None of these composers greeted avant-garde ideas such as aleatoricism with uncritical euphoria. They have all experimented with aleatoric procedures and have all now

expressed reservations about them. Matthus, who used aleatoricism primarily in his Octet (1971) and String Quartet (1972) complains that in his experience it leads to a loss of thematic and melodic substance; he considers it justified only as a means of simplifying rhythmic problems in chamber music and rejects the idea of building an entire aesthetic upon it.

In his *Neruda-Liedern* (1965) Katzer made use for the first time of durational values that could be varied aleatorically; his *Trio ad libitum* (1969) extends the element of choice to the selection and ordering of phrases. The principle is most extensively called for in *Baukasten* for orchestra (1971). But Katzer was frequently disappointed in the practical results of aleatoric methods in performance; the intended involvement of the players and their creative participation never materialised—they seemed to have no desire for the 'democracy' that was discussed at such length. Goldmann, who worked with aleatoricism chiefly in his *Essay II* (1968) and *Essay III* (1971), both for orchestra, had the same experience. He finds fault with its 'compositional imprecision', and in his opinion it leads to 'blurred musical thinking'.

Electronic music

Experiments with electronic music have run into difficulties in the past and still do because of the lack of facilities in the GDR. A Studio for Electro-acoustic Sound Production was founded in Berlin in 1963, but in the mid-sixties work there was discontinued. Anyone who still wanted to work in this field either had to make do with conventional equipment such as that used in radio, which they could rig up at home, or leave for the studios of Warsaw and Bratislava.

In his *Galilei* of 1966 (based on Brecht's play) Matthus combined electronic sound on tape with the live sounds of a voice and five instruments. He was able to use the facilities of the Berlin studio to make his tape but he claims that they were modest. The effects of the studio's shortcomings and of his own still imperfect grasp of the medium are evident in the work; but *Galilei* was the first attempt at avant-garde treatment of electronic music in the GDR—previous work had been restricted to music for light entertainment and the electronic transformation of conservative material. The mid-sixties was a favourable time for the piece to appear and it opened the door to new developments. Matthus saw himself as having to create the new medium through the theme of his work—a montage on the view of the cosmos and world expressed in the play.

By the time Katzer turned to electronic music in the mid-seventies a more developed understanding of the aesthetics of the medium had emerged. In articles and broadcasts he expressly warned against establishing definite associations with electronic music, and using it to characterise 'the uncanny, the horrible, and the alien'; such clichés, he says, are 'dehumanising'. He recognises the differences between electronic and traditional music, the challenge offered by greatly expanded sound-resources, and the necessity to develop new principles of composition specific to this material; but he opposes the view that the listener's rich musical experiences are of no relevance and that the medium is divorced from tradition.

New Romanticism

Udo Zimmermann professes himself in favour of a new Romanticism. In doing so he aligns himself with a world-wide tendency in musical composition at the end of the seventies. While this often signifies a turning away from the present and a fear of the future, for him (and for others of the six composers who are following a similar course) it means arriving at an understanding of the present that opens the way to the future. In an interview in 1975 he said: 'For me Romanticism means to think and dream in future realities.' The attraction is not nostalgia but Utopia—playing with fantasy. Self-examination is also desirable; Zimmermann even mentions 'meditation'.

New light is also being shed on tonality (or consonance) and melody. What until now has been considered stale, banal, and old-fashioned will again come into its own. Of course the contexts are new: the old elements exclusively are used, but they are combined in a new way. Matthus has explained this 'cycle' in terms of history and pointed out its international character; tonality, he says, is an irreplaceable, not an interchangeable factor in the cycle. In his Cello Concerto (1975) he uses a D flat major chord as a foil to the general conflict. In his Second Symphony (1976) his starting-point is a sound-constant that he calls the 'central tone', 'pedal tone', or 'entrance sound'; hand in hand with differentiation of the sounds, melody and ornament emerge into prominence.

The challenge of the present should never, of course, be ignored, and the technical achievements of music in the last decades, the process of rationalisation, for example, must be preserved. Unfortunately there seems to be little willingness to pursue the possible applications of information theory and cybernetics to musical composition, though such experiments have long been going on in other fields. Herein lies the task: to subjugate musical material—wherever possible in its traditional forms—to a system that accords with modern conditions, both ideological and technical.

© MARGARET McLAY

Experimental Music in Hungary: The New Music Studio

In 1980 I spent five months in Budapest under the auspices of the Anglo-Hungarian Cultural Exchange Programme. Although I was there chiefly to study the music of György Kurtág I talked to a number of other composers, including the members of the New Music Studio in whose work I am especially interested, and I was able to have several extended interviews with Zoltán Jeney. I also attended most of the concerts given by the Studio during my stay. A concert of László Vidovszky's music will take place at the ICA in London on 25 July at 8.00 p.m. as part of the series Musica 1982; three works mentioned in this article will be included in the programme (Kettős, Autokoncert, *and* Schroeder halála) *and the performers will be Zoltán Kocsis, Gusztave Fenyő, and Vidovszky himself.*

The mention of an experimental music group thriving in Hungary, especially one influenced by American experimental composers (not all Hungarian composers sound like Bartók!), generally occasions surprise in the UK. Conditions in Hungary are not widely reported by the British media; it is, after all, a small country which has not produced any newsworthy disasters since 1956. Nevertheless, the steady pattern of social and economic reform that has taken place since the Revolution of 1956 has brought about a degree of personal freedom which is probably unmatched elsewhere in the Eastern Block. Musicians in particular seem to be free to compose and perform in a wide variety of styles from the 'Kodályesque' to the 'Kagelesque'.

The first group of experimental composers to have been founded in Hungary was the New Music Studio (Új Zenei Stúdió) or, to give it its full title, New Music Studio of the Central Artists' Ensemble of the Young Communist League (KISZ Központi Művészegyüttes Új Zenei Studiója: the Hungarians seem to delight in long titles!); it is still undoubtedly the most important. The fact that it was not established until 1970 is evidence of the amount of catching up Hungarian composers had to do after the repressive Stalinist régime of the early fifties. The Second Viennese School and Boulez became influential again (or for the first time) in Hungary, but these influences were quickly assimilated, and by the end of the sixties many of the younger generation of Hungarian composers were looking for new means of expression. It was in this atmosphere of search that the New Music Studio was set up by three composers: László Sáry (b. 1940), Zoltán Jeney (b. 1943), and László Vidovszky (b. 1944); they were later joined by the musicologist András Wilheim, and composers Barnabás Dukay, Gyula Csapó, Zsolt Serei, and György Kurtág jnr, and on occasion by Zoltán Kocsis and Péter Eötvös. All the Studio members are performers as well, and Wilheim acts to some extent as a spokesman. He writes of the group's foundation:

> The New Music Studio, formed in 1970, owes its existence to the recognition that contemporary composition cannot be [separated from practical music making, that composition equals research, that new possibilities are opened up to the composer if he is able to take part in the composition's realisation. For almost three years the New Music Studio held closed workshops (with improvisation and continuous co-operation with interested instrumentalists) in which they began to explore the simplest basic musical materials.][1]

Wilheim does not elucidate further upon these 'basic musical materials', but one may assume that the group was engaged in examining each musical parameter (pitch, rhythm, etc.) individually. This is not surprising since such experiments had been going on elsewhere, but works by composers like Cage, Reich, and Riley were not well known in Hungary at that time, so the New Music Studio was apparently working in some isolation. In 1972 some of the members had the opportunity to find out more about developments that were taking place outside Hungary: 'Some of the group were greatly helped by a study-tour to Darmstadt in 1972 where they became better acquainted with patterns which had up to then been indigestible and unacceptable to Hungarian ears.'[2] The important point is, according to the group, that they were not slavishly imitating such patterns, but rather their development was running parallel to that of composers working elsewhere. There have been and still are external influences, however. Surely the permutations in Reich's *Clapping Music* (1972) have influenced some of Jeney's permutation compositions such as *Impho 102/6* and *Arupa?*[3] The compositions and writings of Cage have also proved an inspiration. Wilheim writes: 'A clean sheet for new music was created by the intellectual and creative work of John Cage, in whose writings it was first stated that time, or duration, provides the most general yardstick in music. Pre-eminent temporal dimension of construction is most clearly shown in Cage's compositions.'[4]

On the whole the group has not formulated its aims in writing. Its approach is not obviously political, and this is scarcely surprising in view of the conditions during the early fifties in Hungary, where interference by politicians in the arts proved so damaging. This is not to say that the group has been without its troubles. During the early days it had its critics, who tried to claim that what was coming out of the Studio was not music at all. But it says something for improvements in artistic freedom in Hungary that the group survived and is now an accepted part of musical life there. Not only is there no group manifesto, there are also few written statements about their music by the individual composers; even programme notes are rarely provided at concerts in Hungary (especially at concerts of new music).

The group does have certain clear aims, however. Since it is part of the Young Communist League its role is principally educational. Not only have its members sought to unite composition with practical music making, but they have also endeavoured to train instrumentalists to play the more experimental types of music, since such training is lacking elsewhere. They have their own ensemble of instrumentalists drawn chiefly from students at the Ferenc Liszt Academy of Music in Budapest. Their

[1] From Wilheim's sleeve notes to the recording of works by Sáry on Hungaroton SLPX 12060. Hungaroton recordings give parallel Hungarian and English texts for sleeve notes, and here and elsewhere I quote from the English texts, giving editorial alterations to the translations in square brackets.

[2] Ibid.

[3] All titles of works are given in the original language; Hungarian titles have been provided with English translations.

[4] From Wilheim's sleeve notes to the recording of works by Jeney on Hungaroton SLPX 12059.

own compositions range from pieces that require relatively little instrumental technique to those that make considerable demands on the players: they are far from being anti-virtuoso. It is significant that they train musicians not only to play their own works but also to play those of experimental and other avant-garde composers from abroad. Because the forint is not a convertible currency it is difficult for the state concert-giving organisation to afford visiting performers, especially from the West, and the Studio has made an important contribution by putting on its own performances of works by Cage, Reich, Riley, Wolff, Boulez, Xenakis, and many others. On occasion the Studio has invited artists from abroad to its annual concert series in Budapest and Steve Reich and Frederic Rzewski have been guests. Its didactic role—the introduction of a wide range of contemporary music to the public and the provision of ensembles capable of playing such works—is therefore of the highest importance. Apart from the annual series of concerts (usually four) in Budapest, other concerts are given by the group in the capital and the provinces. Although it has its own rehearsal room in the headquarters of the Young Communist League in Budapest, these are its only premises and its concerts are given in a wide variety of venues.

Before going on to discuss individual composers in the group, I should mention that they have created a number of collective compositions. These are not the results of joint improvisation sessions, nor yet compositions written together, but rather are amalgamations of different elements produced by members of the Studio working independently of each other, usually having decided only the length and instrumentation of the piece beforehand. I know only two such compositions: *Two Players* (1977) by Dukay and Sáry for flute and cello, and *Hommage a Kurtág* (1975) by Sáry, Jeney, Vidovszky, Kocsis, and Eötvös. I have had a chance to listen closely to *Two Players* since it was released on István Matuz's record *The New Flute,* but I have not seen a score of it.[5] Dukay contributed the cello part, a quasi-Baroque bass consisting largely of diatonic scales, broken up into short phrases but nevertheless keeping up a steady, relentless pulse. Above this, Sáry's flute part provides a contrast of generally slower-moving flute chords of three or four parts in untempered intonation. These chords are formed from upper partials whose sounding is made possible by new fingerings and carefully controlled breath pressure. István Matuz, who has played an important role in discovering many of these chords, can sound up to eight notes simultaneously. The succession of chords in *Two Players* is broken up into phrases which are separated by pauses and which begin after a while to take on the quality of a distorted Bach chorale, an effect that is reinforced by the Baroque character of the cello part. The piece is thus a reasonably successful example of the genre 'separate – joint' composition since the two parts complement each other well when they are put together.

I have heard *Hommage a Kurtág* only once (there is no commercial recording available), so I can give no more than my first impressions here. The sound is a curious jumble, an effect no doubt intended since the work is partly a musical recreation of the collages of puns (especially the musical ones) that occur throughout Joyce's *Finnegans Wake.* Why *Finnegans Wake?* Because at the time the work was conceived Kurtág had been enthusiastically reading Joyce's book and that gave the group the idea for the material of their hommage. Why *Hommage a Kurtág?* Because Kurtág is generally regarded as the leading composer in Hungary today. He was the first to establish a successful personal style after the restrictions of the Stalinist era, and he proved to Hungarian composers that it was possible to assert one's own personality over the dominating influence of Bartók. He is held in great esteem by the Studio, and he, in turn, takes a great interest in its work and can be seen regularly at its Academy concerts.

In *Hommage a Kurtág* Kocsis provided a part for three string instruments and two prepared pianos, and Jeney one for tam-tam, bass drum, and electric guitar. Jeney's material is derived from folk-songs, in the middle of which is a montage of tape recordings, some at normal speed and others speeded up; this forms the climax of the piece and comes nearest to mirroring Joyce's technique of accumulating puns. Vidovszky's contribution is a repeated melody for organ, while Eötvös's is a separate composition for flute, cor anglais, and harmonium. Sáry's part, for mallet instruments, uses five note-heads on a circular stave which is rotated to give new pitches. The spacing of the ensembles is important to the effect of the whole work, but I was unable to appreciate this since I heard only a mono tape recording. All the composers had fixed in advance was the length of the piece and the instrumentation of the various parts. The idea of inserting a fairly random coincidence of individual parts into a predetermined time-span seems somewhat Cageian, but the members of the Studio claim that, because of the similarity of their thinking and their common experiences over many years of music making together, they can write coherent joint compositions when they are apart. I cannot really vouch for this view since *Hommage a Kurtág* is perhaps not meant to be very coherent, and *Two Players* works well precisely because it is based on contrast.

Of the works by individual members of the Studio, I shall concentrate on those by the senior members Sáry, Jeney, and Vidovszky, since I have been unable to become sufficiently acquainted with the music of Dukay, Csapó, and Serei. The earliest work by Sáry that I have heard, *Catacoustics* (1967) for two pianos, seems to be written in a post-serial manner with many abrupt changes of rhythm, register, and timbre. Sáry's later concern with sounds in their own right is foreshadowed in the skilful combination of conventional piano technique and special effects produced by plucking the strings and hitting the case; these sounds are musically well integrated and not employed simply for their own sake. The development of Sáry's style at this stage can be traced in the series of works called *Sonanti. Sonanti no.1* (1969) for harpsichord is in much the same vein as *Catacoustics:* no guidance is given as to choice of registration though changes of dynamic are indicated and no unusual effects are called for. In *Sonanti no.3* (1970) for cimbalom many of the instrument's tone-colours are exploited: a great range of sounds is achieved through the use of different beaters, plucking the strings with the fingernails, and varying degrees of pedalling; harmonics bring the work to a close.

From 1970 onwards, with the formation of the New Music Studio, a gradual simplification is noticeable in Sáry's style. *Incanto* (1970) for five voices, to Sándor Weöres's poem *Fuga,* shows this further development. Its two elements are a slowly changing cluster, reminiscent perhaps of Ligeti's 'static' music, contrasted throughout by loud, rapid interjections, whose theatricality recalls Ligeti's 'gesticulating' style (I am not necessarily implying an influence here, but merely using Ligeti as a well-known comparison). This theatricality is carried into the orchestral piece *Immaginario no.1* (1970), and the contrast between slow, almost static sections and rapid interjections is taken even further in *Psalmus* (1972) for soprano and any melodic instrument; here the soprano has passages of monotones which are interrupted by increasingly longer passages of melodic and rhythmic variety.

It is with *Sounds for . . .* (1972) that Sáry's new concentration on sounds in their own right first emerges

[5] A list of published and recorded works by Sáry, Jeney, and Vidovszky may be found at the end of this article.

clearly. It is the earliest of his works to use what could be called minimalist techniques. The preface to the score contains Cageian sentiments:

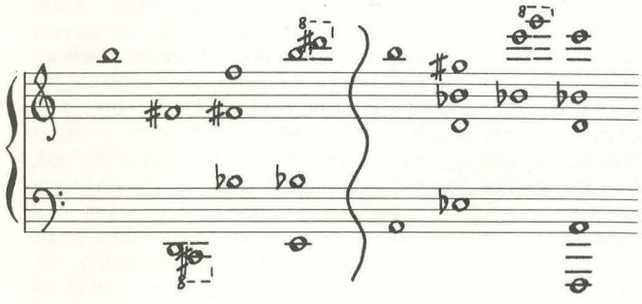
> Each sound is a 'personality' of individual value, being neither subordinate nor superior to other sounds. Even a single sound may represent the performance, provided all its possibilities have been exhausted. The performers may begin playing independently of each other and at any point in the piece. Play the notes always anew, and always differently. Perform each note in the largest number of ways possible . . . Try to establish a completely new kind of context of note, time and intensity. Each performer is a soloist, he is not dependent on the other players.

Pitches and registers are fixed, since the piece is based on an all-interval chord (events 1-34) and its inversion (events 35-55), see Example 1, but all other parameters, including instrumentation, are left to the performer(s). *Sounds for Cimbalom* and *Sounds for Piano* (both 1972) would appear to be based on a similar organisational principle, but their pitch content is different from that of *Sounds for* . . . to judge by the published score of that work. Inadequate sleeve notes accompanying the records and the absence of published scores make it difficult to deduce just what connection (if any) exists between *Sounds for* . . . and these two works. *Sounds for Cimbalom* is a fascinating piece in which the strings of the cimbalom are prepared and amplified to sound like Eastern gongs. *Sounds for Piano* is less successful: here the piano notes are ring-modulated, which results in a fuzzy sound rather like distortion on a poor recording.

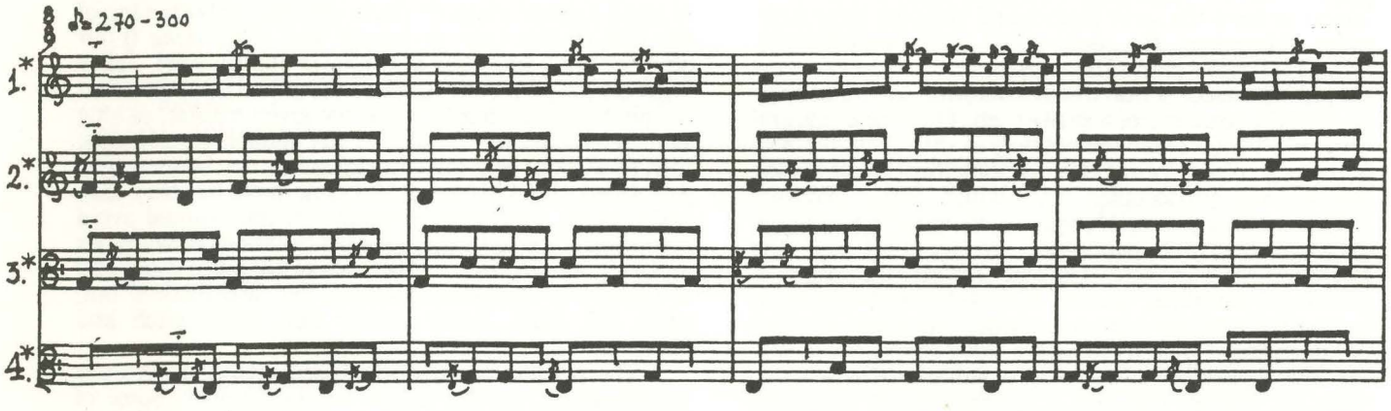
Sáry usually defines the pitch content and register of his works. Pulse and/or individual note-values are prescribed too. Dynamic levels are usually held constant, but the virtuoso piano piece *Collage* (1974) is an interesting departure from this norm: each event is assigned a different dynamic value from *pppp* to *ffff*. There is usually no sense of climax in Sáry's works because no sound is 'subordinate' or 'superior' to another.

Many of Sáry's later pieces are based on small groups of pitches and rhythms which are constantly varied. The groups are usually small enough to allow the listener to perceive the compositional idea, although there is rarely any question of gradual permutational change such as Jeney uses extensively. Where the basic pulse is rapid, these works have a great rhythmic vitality and are immediately attractive. In *Cseppre-csepp* (Drop by drop; 1974), for any four instruments of similar timbre, the rhythm is pointed by instruments dropping out for one or two beats in a kind of hocket effect (Example 2). *One by One* (1975) for solo piano or harpsichord has a predominantly single-line texture in which accents are created by the sounding of simultaneous fourths or fifths (Example 3). The rhythmic interest in *Kotyogó kő egy korsóban* (Pebble rattling in a pot; 1978), for prepared piano or percussion, is achieved by the use of a greater variety of

Example 1 László Sáry, *Sounds for* . . . , events 1-4 and 35-8

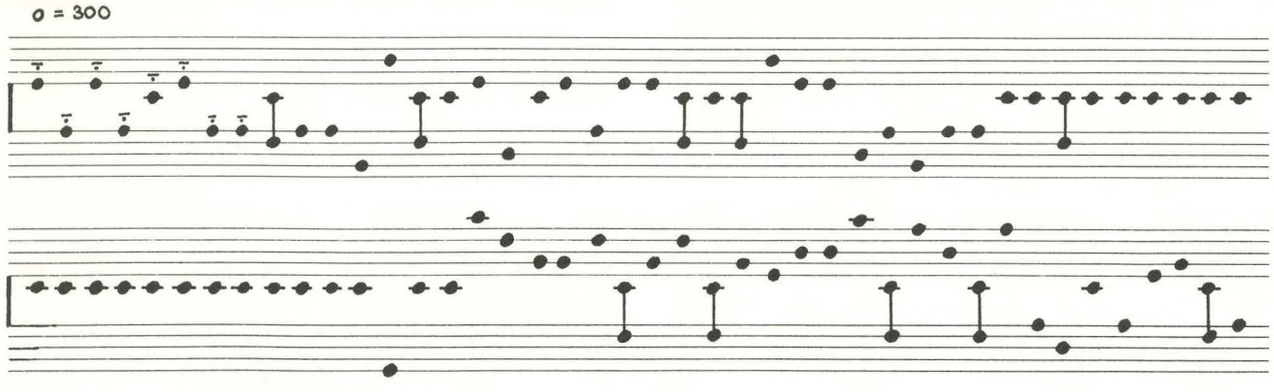


Example 2 László Sáry, *Cseppre-csepp,* bars 1-4

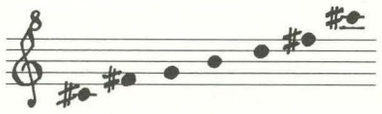


*For any four instruments of the same genre

Example 3 László Sáry, *One by One,* opening



Example 4



note-values as well as hocket. It uses only seven pitches (Example 4) in ever changing order. *Ötfokú gyakorlat* (Pentatonic study; ?1979), for prepared piano and xylophone, seems to be based on similar principles. The title *Ötfokú gyakorlat* is well known to Hungarian musicians from Kodály's pentatonic studies of the same name, which are used in music teaching. However, Sáry here ironically bases his piece not on any pentatonic scale found in Hungarian folk music (which is what the title leads us to expect) but rather uses an unorthodox pentatonic group (or pentachord) formed from the pitches C sharp, D, F sharp, G, and B, which is more reminiscent of gamelan music. Hence the work is both a verbal and musical 'pun' upon the pentatonic idea.

Elsewhere in this issue (see my review of the 1981 Music of our Time) I discuss one of Sáry's most recent works, *Socrates utolsó tanácsa* (Socrates' last teaching; 1980). The attractive *Variációk 14 hang fölött* (Variations on 14 pitches; 1975) for soprano and piano is somewhat in the same style. These two works provide a contrast in their slower pulse and more tentative mood to the rhythmically animated works. *Variációk 14 hang fölött* is a more successful piece than *Socrates utolsó tanácsa* in that its texture is more varied and therefore it holds the attention better. In the opening section the soprano sings the 14 pitches in a linear disposition, then the piano plays them in a chordal texture, and finally soprano and piano combine, arranging the pitches into 'melody' and 'accompaniment'. The soprano sings a text which is itself permuted during the piece.

Not all Sáry's compositions are based on this idea of continuous reordering of material. In *Csigajáték* (Snail play; 1973), for six or more players, there are six parts which all have the same pitches and keep the same basic pulse. However, the note-values get proportionally shorter in each part. The proportions are based on a simple Fibonacci series which conforms to the proportions of the structure of a snail's shell. This rule of natural growth, which is exhibited not only in snail shells but also in certain plant formations, is something with which Bartók was preoccupied and which has, therefore, influenced many later Hungarian composers. Gradually in *Csigajáték* each part stops playing until only the slowest-moving is left. On the record the piece is performed on three pianos. This turns out to be an unhappy choice of instrument since the piano has too uninteresting a tone to sustain a slow, monophonic solo for long. Bowed strings might have sufficient character to maintain interest and this is an experiment that Sáry would perhaps be well advised to try.

A similar structure is to be found in Sáry's *Szimfónia* for keyboard, percussion, or plucked string instruments, given its first performance in 1980. One part begins with a melody which it repeats in ever greater augmentation. The remaining instruments enter one by one with the same melody, treating it in the same way, so that a canon develops. The basic pulse is quite fast and the resulting rhythmic and melodic complexity creates a euphoric sound. Certainly this work was enthusiastically encored at its première.

I should like to have said more about the diversity of Sáry's writing, especially between the 'tonal' and 'dissonant' pieces, but I have been unable to study the more dissonant works such as *Hangnégyzet I* and *II* (Sound quartets I and II) for any ensemble and *Koan bel canto* (?1979) for piano, harpsichord, or cimbalom.

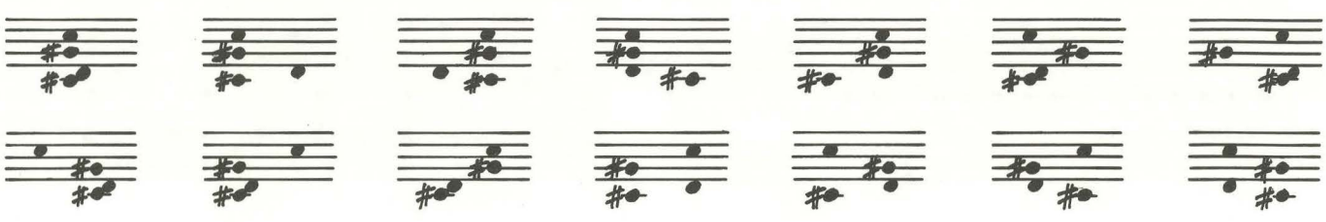
Zoltán Jeney is undoubtedly the Studio's most prolific composer. Early influences on his music, were, apparently, Dallapiccola, Webern, and Berg,[6] but like Sáry his style began to develop along different lines with the foundation of the New Music Studio. One of the first works from this period is *Alef—hommage à Schoenberg* (1972) for orchestra, which takes as its starting-point 'Farben' from Schoenberg's *Five Orchestral Pieces,* op.16. Developing Schoenberg's idea of subtle timbral changes within individual chords, Jeney bases his piece entirely on a single all-interval chord. He uses full orchestra without percussion but with the addition of an electronic organ. The piece is not devoid of rhythmic movement, but this is kept to a minimum so that the listener's attention is drawn to the changes in timbre and dynamic. Jeney has written several more orchestral pieces. *Quemadmodum* (1975) for string orchestra is a quite dissonant composition with a surprisingly Second Viennese School feeling about it. It too is a harmonic, coloristic work, involving contrasts of dynamic and string texture. The textural variety is achieved by contrasts in density rather than by exploitation of any unusual string effects; indeed, save for a brief *fortissimo* outburst of *tremolo,* ordinary bowing is used throughout. *Laude* (1976) for full orchestra is clearly a homage to Mahler. It takes as its basis the Adagio from Mahler's Tenth Symphony, re-distributing the pitches while keeping to the original metrical structure; the result sounds like a collage of fragments from Mahler.

These works represent one side of Jeney's compositional output. Much of the rest is based on permutation of small musical ideas: of pitch, rhythm, or both. One of the first of this type to appear was *Négy hang* (Four pitches; 1972) and it is also one of the simplest. Jeney instructs the performers (between four and eleven) to read the pitches in the treble clef at the given register; as long as these conditions are fulfilled any suitable instruments, with or without electronic modification, can be used. The performers should begin at the same time, but they may begin where they wish (Example 5); they should avoid intentional repeats of the same permutations of notes. As in Sáry's *Sounds for . . .* , the players are given discretion in matters of dynamic, duration, and articulation; but, again like Sáry, Jeney usually determines pitch and duration.

The permutational works based solely on rhythmic variations are, on the whole, less satisfactory. Some of them suffer from too rigorous a pursuit of an idea that is in itself insufficient to sustain the attention. Inevitably a comparison with Steve Reich is suggested. Reich (*Clapping Music* apart) seems to have the necessary

[6] György Kroó, *La musique hongroise contemporaine* (Budapest: Corvina, 1981), p.285.

Example 5 Zoltán Jeney, *Négy hang,* some of the groupings of the four pitches



judgment to change an idea before it gets tedious. Generally for this type of work he creates small ideas and his choice of instrumentation is attractive so that the interest does not flag. Jeney sometimes falls short in these areas. His less successful works, I feel, are *Arupa* (1981) (see my review of Music of our Time) and *Impho 102/6* (1968) for six crotales. *Impho 102/6* (the telex code of the Imperial Hotel in Tokyo) gains most of its interest from a changing pattern of standing-waves which the six crotales are tuned especially to create (the tunings are *c'''*, *d'''*, *f'''*, *f'''sharp*, *g'''*, and *b'''*). Unfortunately the overtones are almost totally lost on the recording, and it would clearly be necessary to hear a live performance to judge the work's true effect, so I am perhaps being harsh in my verdict.

Százéves átlag (Hundred years' average; 1977) suffers a similarly unfortunate fate on the same record. This piece consists of slow, rising and falling *glissandi* for bowed strings, sine-wave generator, and ring modulator. What Jeney attempts to present here is a portion of an event that has a duration of 100 years. It is almost as if we are eavesdropping on this untrammelled musical motion, almost as if it had started long before we began listening and will continue long after we stop. In his sleeve notes Wilheim writes of the 'undisrupted continuity of the glissando . . . where the exclusiveness of the [smooth motion is not destroyed even by chance resonances which would be acoustically realised as rhythm]'.[7] On the record, however, there are quite audible breaks in the supposedly undisturbed movement, which do result in the perception of some kind of rhythm, and so Jeney's attempt is not altogether successful. Unfortunately the recording, for viola, two sine-wave generators, and ring modulator, is aurally far less interesting than Jeney's preferred version for cellos, sine-wave generator, and ring modulator. It is precisely because of chance resonances emanating from the cellos that the latter has more character, but even here the undisrupted, smooth motion tends to pall.

There are more successful permutational works by Jeney. These include the extensive meditational piece entitled *OM* (1979) for two electronic organs of the same type. In this the first organist plays a scale pattern which gradually proceeds through all its permutations. He repeats each new permutation a number of times before passing on to the next. The second organist holds down a chord formed from each new scale pattern. The interest in the piece comes not only from the gradual changes in the scales but also from the way in which they melt into the background of the chords, making 'holes' in the texture. Psychologically these 'holes' seem to cause dynamic variation (a phenomenon well known to composers for instruments with drones). *OM* is a long piece (performances usually last about 50 minutes), and opinions about it vary according to the perceptiveness of the listeners. Jeney told me that some of the audience at the première accused him of repeating the same phrase over and over again; they had failed to notice that the scale patterns were constantly changing! Others found the work extremely hypnotic (this can be a problem for the performers too!).

Perhaps one of Jeney's most successful works is his *To Apollo* (1977), for the very reason that it involves permutation of both rhythmic and melodic ideas. It is scored for unison choir, electronic organ, cor anglais, and twelve crotales (for three players). Jeney has derived 64 different scale patterns from the Dorian mode (minus the seventh degree) and the Ionian mode (minus the third degree), and has built up 28 rhythmic patterns based on Greek rhythms. These scales and rhythms pass through a number of slow permutations. The listener is aware that some sort of gradual change is taking place, but the complexity of the ideas guarantees that he is never quite sure which section of the scale or rhythm will change next. This and the vitality of the rhythms (the basic pulse is quite quick) help to make a highly attractive work.

In 1979 another facet of Jeney's technique emerged with the composition of *Üvegekre és fémekre* (For glass and metal). This is a *musique concrète* piece made up from edited tapes recorded in a glass works and an iron foundry, hence the title. In collecting material for it Jeney recorded those processes that were rhythmically best-defined; he then cut his tapes into 33 'events' which he reassembled without electronic treatment except for altering the tape speeds to give a range over all of five octaves. The results show that *musique concrète* still offers interesting possibilities.

Jeney has also made excursions into the realm of literature; he has two works to his name, *Labrador—Description of a Dream Concert* (1976) and *Les adieux* (1977; neither published), and he has also made a film, *Round* (realised at the Béla Balázs Studio, 1973-5), a visual representation of his composition *Round* (1972) for piano, harpsichord, and harp, or two prepared pianos. In this work, a combination of five tones is variously permuted. Each part consists of twelve pages. The performers must begin simultaneously but each may start at the beginning of any page as long as he follows the order of pages right through to the page preceding that on which he began (for example, 4, 5, 6 . . . 1, 2, 3). Bar-lines are given in the score not to indicate metre but to show time units. One time unit equals MM 96 and can contain up to four separately sounded pitches. The dynamic level is to be held constant throughout and should be as quiet as possible. The effect is of little groups of notes passing rapidly from one instrument to another. Jeney attempts to portray this visually by a speeded up film of pedestrians (who represent the sounded pitches) crossing a large square; superimposed on this scene are several vertical black strips which constantly change width and position, to represent the rests (longer or shorter) in the music. Whereas the constantly changing pitches provide a degree of aural interest, the unchanging view of the square cannot be said to offer equal interest to the eye (the pedestrians are too small to be made out individually!), and the rapid movement of the black strips is most unsettling optically. Undoubtedly *Round* is more successful as a musical composition than as a piece of cinema!

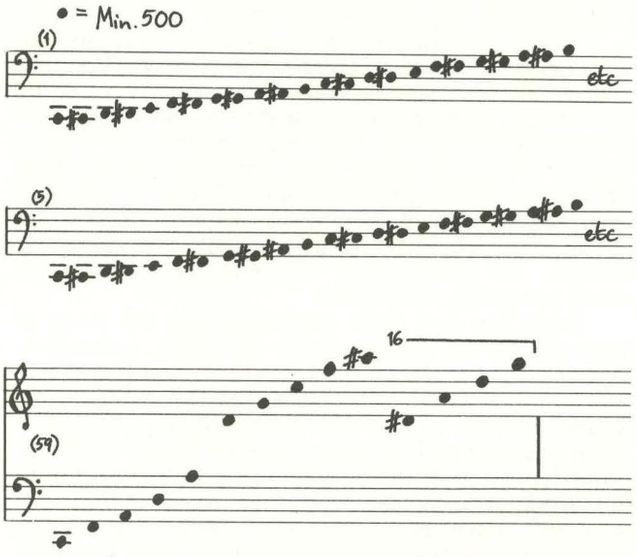
While Sáry and Jeney have had much of their music published and also have several recordings to their names, László Vidovszky, whom many regard as the Studio's most talented composer, seems to have had an unfair deal at the hands of the music publishers and recording companies. Admittedly his output is small and the visual elements in some of his works (he likes theatrical effects) may militate against their being recorded, but surely we could expect a recording of *Kettős* (Duo; 1969-72) for two prepared pianos, and the more recent *Induló* (March; 1979-80) for orchestra (see my review of Music of our Time)? Much of the attraction of *Kettős* comes from the Eastern sounds drawn from the prepared pianos. Passages of block chords are contrasted with passages of broken chords and there is skilful dovetailing between the two instruments. Dynamics and pedalling are prescribed and the only element left to the performers' discretion is the tempo.

The other published work by Vidovszky is *Schroeder halála* (Schroeder's death; ?1975) for piano and three assistants.[8] The solo pianist begins by playing a three-octave chromatic scale ascending and descending. Gradually this scale begins to alter: notes are omitted

[7] Sleeve notes to Hungaroton SLPX 12059.

[8] It seems likely that the work is inspired by Schroeder, the perpetual pianist of the *Peanuts* cartoon, who is forever playing his toy piano and ignoring the love-lorn Lucy.

Example 6 László Vidovszky, *Schroeder halála,* sections 1 (part), 5 (part), and 59 (the last, complete)



until arpeggios form (Example 6). Perhaps it all sounds as if we have been here before, but 11 minutes and 16 seconds into the piece the assistants begin to 'prepare' the piano's strings (the exact timings and the types of material they use are given in a separate table in the score) until eventually the piano is 'killed off' at the end of 40 minutes. All we hear at the end is the rattling of the keys and hammers (Vidovszky recommends amplification for this). The basic pulse of the scales is quite fast (crotchet = 500) and it requires a pianist with a steady nerve and eye to follow the score, especially while the strings are being prepared! From the time of the first preparation onwards, different melodies and percussive rhythms emerge as different strings cease sounding.

The presence of three assistants in *Schroeder halála* provides a certain theatrical element. I understand that Vidovszky's *Autokoncert* (1972) also contains a number of visual delights, creating something in the nature of a happening. I have not seen a performance of this work, but Kroó writes: 'At certain moments . . . objects fall from a rope suspended over the platform upon the instruments and accessories on the ground.'[9]

The only other work by Vidovszky that I have heard is his *Souvenir de J* (1977) which is almost a musical game. It requires a minimum of 64 players but can be for any multiple of eight in excess of 64. Each player is given a pipe of a different pitch (the pitches are specified). Pipe number 1 is the highest and pipe number 64 the lowest. The performers stand in rows thus:

1	2	3	4	5	6	7	8
16	15	14	13	12	11	10	9
17	18	19	20	21	22	23	24
32	31	30	29	28	27	26	25
etc.							

Players 1, 16, 17, 32, etc. start by blowing their pipes; then each in his own time nods to the person on his left to play the next note so that the sound is passed along the row. This is interrupted at intervals by a signal on a percussion instrument at which point a certain group of players turns round. By the end of the performance all the players have turned, so that the sound moves up and down the rows instead of across as at the beginning. The

[9] Kroó, *La musique hongroise contemporaine,* p.293.

performance I attended was marred by poor instructions (it was an international gathering, so there were insuperable language difficulties), but it looks as if *Souvenir de J* ought to be immense fun to play and is a nice way of involving the audience (if you are lucky enough to have an audience of 64!)

This last point brings me to a consideration of the success of the group's work. I was told by several people in Hungarian musical life that the Studio had reasonably large audiences at first, but that recently numbers have been dropping off. Perhaps one reason for this is the lack of involvement the audiences at Studio concerts must sometimes feel. The main criticism I have is that the performers too often play with almost funereal seriousness. I do appreciate that the group has in the past had to convince a public previously unused to experimental music that its work was worthy of serious consideration, but apparent cold detachment on the part of players is unlikely to stimulate enthusiasm in an audience. This is one reason why the visual elements and humour in Vidovszky's music are so refreshing. Nevertheless it says something for the Studio's success in changing public opinion in Hungary that concerts of experimental music there have both instrumentalists to perform in them and audiences to attend them, and it is a measure of that success that the 'patterns' which they play are no longer so 'indigestible and unacceptable to Hungarian ears'.

WORKS

The works listed here are those by the three composers discussed in detail above which have been published and/or recorded. The scores are published by Editio Musica Budapest and may be obtained in Britain through Boosey & Hawkes. Works that are recorded but not published are marked with an asterisk.

Zoltán Jeney

Five Piano Pieces, 1962
Soliloquium no.1, flute, 1967; (Hungaroton SLPX 11589)
Alef—hommage à Schoenberg, orchestra, 1971-2; (Hungaroton SLPX 11589)
Négy hang (Four pitches), 4-11 players, 1972
Round, piano, harpsichord, harp, or 2 prepared pianos, 1972; (Hungaroton SLPX 11589)
*Solitude, female chorus, pf, 1973; *Contemporary Hungarian Female Choirs* (Hungaroton SLPX 11764)
Végjáték (End-game), piano, 1973; *Zoltán Jeney* (Hungaroton SLPX 12059)
Monody Igor Stravinsky in memoriam, 1974, rev. 1977
a leaf falls—brackets to e.e. cummings, violin, or viola with contact microphone, prepared piano, 1975
Desert Plants, 2 prepared pianos, 1975
Orfeusz kertje (Orpheus's garden), 8 instruments, 1975; (Hungaroton SLPX 12059)
Quemadmodum, string orchestra, 1975
Something Lost, prepared piano, 1975
Tropi, 2 trumpets, 1975
Impho 102/6, 6 crotales, 1977; (Hungaroton SLPX 12059)
Soliloquium no.2, violin, 1977; (Hungaroton SLPX 11589)
Százéves átlag (Hundred years' average), strings, sine-wave generator, ring modulator, 1977; (Hungaroton SLPX 12059)
To Apollo, unison choir, cor anglais, organ, 12 crotales (3 players), 1977 (score forthcoming); (recording forthcoming)
Üvegekre és fémekre (For glass and metal), tape, 1979; (recording forthcoming)

László Vidovszky

Kettős (Duo), two prepared pianos, 1969-72
Schroeder halála (Schroeder's death), piano, 3 assistants, ?1975

I should like to thank Gusztave Fenyő for lending me published scores and manuscripts in connection with this article, László Sáry for permission to reproduce Example 3, and Editio Musica Budapest for permission to reproduce Examples 1, 2, 5, and 6.

László Sáry

Variazioni, clarinet, piano, 1966
Versetti, organ, percussion, 1966, rev. 1970
Catacoustics, 2 pianos, 1967; *Contemporary Hungarian Music* (Hungaroton SLPX 11589)
Fluttuazioni, violin, piano, 1968
Pezzo concertato, flute, piano, 1968
Quartetto, soprano, flute, violin, cimbalom, 1968
Sonanti no.2, flute, piano, 1968; *Contemporary Hungarian Percussion Music,* played by Gábor Kósa (Hungaroton SLPX 12065)
*Incanto, 5 saxophones, 1969 (version of the choral piece of the same title)
Sonanti no.1, harpsichord, 1969
Canzone solenne, orchestra, 1970
*Immaginario no.1, orchestra, 1970; (Hungaroton SLPX 11589)
*Incanto, 5 voices, 1970; (Hungaroton SLPX 11589)
Sonanti no.3, cimbalom, 1970; *Contemporary Hungarian Cimbalom Music 2,* played by Márta Fábián (Hungaroton SLPX 12012)
Hommage aux ancêtres, 6 voices, 1971
Versetti nuovi, organ, 1971
Image, clarinet, cello, piano, 1972
Psalmus, voice, any melodic instrument, 1972
Sounds for . . . , 1972
*Sounds for Cimbalom, 1972; *Cimbalom Recital,* played by Márta Fábián (Hungaroton SLPX 11686)
*Sounds for Piano, 1972; *Contemporary Hungarian Music,* played by Ádám Fellegi (Hungaroton SLPX 11692)
*Csigajáték (Snail play), 6 instruments, 1973; *László Sáry* (Hungaroton SLPX 12060)
Cseppre-csepp (Drop by drop), 4 instruments of similar timbre, 1974
*Variációk 14 hang fölött (Variations on 14 pitches), soprano, piano, 1975; (Hungaroton SLPX 12060)
*Two Players (with Barnabas Dukay), flute, cello, 1977; *The New Flute,* played by István Matuz (Hungaroton SLPX 11920)
*Kotyogó kő egy korsóban (Pebble rattling in a pot), prepared piano or percussion, 1978; (Hungaroton SLPX 12060)
Canone per sei esecutori (1979)
Diana búcsúja (Diana's farewell), 8 violins, 8 violas (1981)

Reviews and Reports

JOHN BULLER

SUSAN BRADSHAW

In spite of the rare unanimity of critical acclaim and the even more unusual evidence of a genuinely enthusiastic public response to his recent large-scale works (the expectant concentration and subsequent warmth of applause of the Promenaders at the first performance of *Proença* in 1977 remains memorable), John Buller's music is still relatively unknown outside London and—apart from *Proença*[1]—scarcely heard of beyond these islands. For a composer now in his mid-fifties, particularly one whose music has been received so favourably, this may seem hard to credit. But the astonishing fact is, rather, that Buller's high reputation is built on a mere handful of works, for he did not begin to believe in himself as a serious composer until the 1960s—the first work he now acknowledges, *The Melian Debate,* dates from as recently as 1968—and he has been a full-time professional musician only since 1974.

Born in London in 1927, John Buller received his earliest musical training as a chorister—a chance piece of good fortune, since his passion for music seems, both then and later, to have met with what he now describes as almost complete indifference on the part of his family. At Wellington School, Somerset, he learnt the piano and wrote a considerable amount of music, including a piano sonata and a number of choral pieces for performance by the school choir. Towards the end of his time there an enlightened teacher showed some of his work to the BBC in Bristol, who were interested enough to ask him to keep in touch. In 1945 he went straight from school into the navy and spent the latter part of his two-year service at an education centre, where he was eventually put in charge of a music-appreciation class on the strength of having passed the Higher School Certificate in music (for which he was one of the first ever candidates). During this time he wrote a sonata for violin and piano and, in 1946, a setting for soprano and orchestra of selections from Shelley's *Adonaïs* which he was persuaded to show to the BBC in Manchester. An audition performance of this work, with Buller himself playing the piano, so impressed both Maurice Johnstone and Charles Groves that they sent him to see Gordon Jacob in London, who unhesitatingly sanctioned a broadcast with the BBC Northern Orchestra. Surprisingly Jacob's offer was never taken up, for it was just then, with the possibility of success opening before him, that Buller began to doubt himself—suddenly realising not only that his work was dangerously derivative (he cites Sibelius and Walton as major influences) but that he had no idea how to set about developing his own ideas, let alone notating them. For a young man of only 19 to have had the courage to turn down such an opportunity shows unusual strength of purpose.

He must also have had a deep-seated faith in himself in order to survive the next eight, musically barren years. Studying part time for his BSc degree while working for the firm of architectural surveyors in which he was later to become a partner, Buller continued composing, but off hand he remembers only two works dating from this period: a setting of Dante entitled *The Ship of Souls* for four solo voices, and a piece called *O rosa bella* for clarinet and piano, which, he says, shows his first attempts at serial composition—although he was still completely self-taught and without contacts in the musical world. 1955 saw the beginning of the end of this isolation. For one thing, it was the year in which he married the painter Shirley Claridge (who today, like Danuta Lutosławski, copies all her husband's scores—in the first instance purely as an exercise in graphic design, without herself reading a note of music). For another, he decided to enrol as a student at Morley College. There he attended classes given by Iain Hamilton and Anthony Milner, and from 1959 onwards he studied privately with Milner, taking an external BMus at London University in 1964.

But it was 1965 that was to prove the first major turning-point in his composing career. The second of the Wardour Castle summer schools proved a chance too good to miss and he decided that the time had come to submit a work of his to the test of a performance by professional musicians: *The Lily, the Rose* was given at the school by Bethany Beardslee, soprano, and an instrumental ensemble conducted by Alexander Goehr. But even more than the chance to hear one of his works professionally performed, Buller valued the opportunity to meet and to talk to not only Goehr but Harrison Birtwistle and Peter Maxwell Davies. He even had a couple of lessons with Davies, at whose suggestion he wrote a series of small piano pieces as exercises in compositional techniques, and he felt that he was at last beginning to glimpse ways of writing more freely and to discover a notation adequate to his purpose. It was at about this time that he was invited to join the committee of The Macnaghten Concerts (of which he later became chairman); this was important since it enabled him to renew and extend his contacts with the music profession.

In spite of feeling himself within sight of quite new and different musical horizons, Buller had still one more work to write in pursuit of his ideal of absolute technical control. He describes *The Melian Debate* as his most rigorous work ever; the intellectual solemnity of the verbal argument (from Thucydides' *History of the Peloponnesian War*) is aptly chosen for the purpose of a musical argument based entirely on two five-note groups and revolving round the intervallic structure of its rhythmically independent (that is, scarcely ever *inter*dependent in the contrapuntal sense) lines and their vertical aspect as chords. In its linear character, the music provides a clear pointer to more recent developments, and although the speech-type rhythms employed are set against a metrical pulse almost throughout, they seem already straining to be free of their enforced synchronisation. In *The Cave* for instruments and tape Buller created the opportunity he needed to let slip these metrical controls—not only between instruments and tape, but between the individual instruments themselves. However, it was in *Two Night Pieces from Finnegans Wake*, written for The Macnaghten Concerts, that he first discovered the means of expanding the strict motivic writing of *The Melian Debate* into longer, more flowing melodic lines. And this work was to be crucial in more ways than one, for Buller cites his discovery of Joyce as the second turning-point in his life. It was Joyce who enabled him to realise the possibility of the free permutation of a limited number of ideas, as well as to understand for the first time that the material for these ideas could be found in the common currency of everyday life. As he was later to write: 'Joyce loved the ordinary, the commonplace; to him, in fact, nothing was ordinary'[2]—because, of course, ordinariness becomes extraordinary when filtered through the creative mind.

By 1972 it was already becoming obvious that Buller had reached a crossroads in his parallel lives and when, two years later, he was forced to choose between his partnership in the surveying firm and the offer of the Forman Fellowship at Edinburgh University, he opted for the latter. *Familiar* for string quartet was the result of a commission from the Edinburgh Quartet; this is a work that stands apart from others of the period both for its brevity and for the taut, quasi-Classical development of its freely placed melodic fragments, drawn from and held in check by a single chord.

Long before this, of course, Buller had embarked on the first of his large-scale works, *The Mime of Mick, Nick and the Maggies,* which, with its associated enterprises, *Scribenery* and *Poor Jenny* and an offshoot, *Finnegan's Floras,* was to occupy him for four years. Buller set out to compose a work, on a selection of texts from Part 2 of *Finnegans Wake*, in which musical allusion was to reflect the verbal allusions of Joyce's prose: in *The Mime of Mick, Nick and the Maggies* the notion of childhood memories prolonged into (and distorted by) adult life is mirrored in musical memories common to us all, which are woven into a sound fabric that echoes dreams

(sometimes nightmares) in reality and makes reality seem like the stuff of dreams. This long and many-layered music-theatre work (lasting over an hour) has had only one complete performance to date and urgently awaits another, one that will come nearer to matching in performance the expressive involvement that went into the writing of it. The difficulties, it has to be said, are enormous — because the work presupposes that the musical memories of each and every performer are as long and as wide-ranging as the composer's own, and because just as Joyce's hidden meanings have to be searched for so do Buller's. Without such understanding, Buller's unbarred rhythmical patterns lose much of their character; they can seem like a rhythmical straightjacket to the performer and can, in spite of invitations to proceed according to the spirit rather than the letter, be made to sound angular rather than free-flowing. For Buller's starting-point is not harmony but the rhythmic shapes associated with particular melodies, so that the resulting harmony can and does include octave doublings and other incidental side-effects without damage to the whole.

After finishing *The Mime,* Buller received a commission from the BBC for the 1977 Promenade Concerts which provided the impetus for his first orchestral work. That he had never written for orchestra (apart from the unperformed Shelley setting) before *Proença* could scarcely be guessed by an innocent listener — its sheer professionalism is astonishing, particularly when it is remembered that it dates from less than a decade after the rigorously self-educational essay of *The Melian Debate. Proença* is a breathtakingly lavish piece, rich in decorative effects, yet giving the impression overall of being centred on a slowly evolving melody, shaped and propelled by and of itself without recourse to any obvious developmental devices. Or perhaps it is rather that the *cantabile* flow of the predominating song element — instrumental as well as vocal — casts continual reflections of itself, so acquiring a three-dimensional depth that includes rhythmic impulse as well as a harmonic background strong enough to float rhythmic freedom within a wider perspective.

It would seem that Buller really needs a largish body of instruments to support and absorb his unbarred patterns and so allow them to sink their independence in a chorus of sound. ('Chorus' would seem an apt word here, because Buller's thematically suggestive rhythms, with their minute variations and unsynchronised overlay, could well be said to find a rhythmic parallel in the random repetitions of the dawn chorus). Moreover, the clear distinction between the various rates of movement set up by these melodically defined rhythms creates a flexible landscape which shapes the form of the work. In this respect *The Theatre of Memory*, a second BBC commission, is still more striking, since its structure is entirely abstract: without a background of verbal imagery to evoke response in the listener, the voices of seven solo instruments (trumpet, cor anglais, celesta, harp, flute, contrabass clarinet, and cello) are used to focus attention on the many contrasting elements of the *tutti* orchestral fabric. To quote Buller again:

> If style, as Proust said, is not a question of technique but of vision, the composer must go down to the elements of musical consciousness and re-order them, those same elements — as in all new music — of pitches, intervals and the distances between them, of sound sources, time measurement and rhythm, of lines, colour, noise, densities and patterns, of structures, of drama and with all these, memory, which must circumscribe the whole as it circumscribes us.[3]

Buller's visionary ability to complete his large-scale designs without blurring their initial inspiration is exceptional, and it is no surprise to learn of his long-term plans for an even more ambitious music-theatre piece. Before that, and after completing three shorter works already commissioned, he means to write a work for two singers and orchestra, which is to be a setting of both prose (mezzo) and poetry (tenor) by Osip and Nadezhda Mandelstam. Remarkably, less than ten years after deciding to become a full-time composer — and with only the Edinburgh Fellowship, two Arts Council bursaries, and two short spells of teaching at the Royal College of Music and Lancaster University to help bridge the financial gap — Buller is now in the happy position of being able to expect to make a living from the imaginative use of our collective musical memory.

WORKS

Buller's music is published by G. Schirmer. In the following list dates of publication are given in parentheses; all unpublished works are available from the publishers on hire.

The Melian Debate, tenor, baritone, flute, cor anglais, horn, trumpet, harp, cello, 1968
Two Night Pieces from Finnegans Wake, soprano, flute, clarinet, cello, piano, 1969
The Cave, flute, clarinet, trombone, cello, tape, 1970
Poor Jenny, flutes (1 player), percussion, 1971 (1979)
Scribenery, solo cello, 1971 (1979)
Finnegan's Floras, 14 solo voices, percussion, piano, 1972 (1980)
Le terrazze, 14 players, tape, 1973
The Mime of Mick, Nick and the Maggies, soprano, tenor, baritone, speaker or tape, 13 voices, 13 players, 1972-6 (1978)
Familiar, string quartet, 1976
Proença, mezzo-soprano, electric guitar, orchestra, 1977 (1977); Sarah Walker, Timothy Walker, BBC Symphony Orchestra, conducted by Mark Elder (Unicorn, UNS 266)
Sette spazi, 2 clarinets/soprano saxophone, violin, cello, piano, 1978
The Theatre of Memory, orchestra, 1978-81

NOTES:

[1] *Proença* was broadcast worldwide as a result of being chosen for the 1978 International Rostrum of Composers.
[2] 'The Mime of Mick, Nick and the Maggies', *Tempo*, no.123 (December 1977), pp.24-9; p.25.
[3] Ibid., p.26.

JAMES DILLON

ROGER WRIGHT

The music of James Dillon (b. 1950) has recently become a feature of contemporary music concerts, and the emergence of his compositional talent has been one of the most exciting elements of London's musical life over the past year. Whenever a new figure appears, every attempt is made to pigeon-hole him, and in Dillon's case the inevitable superficial comparisons have been drawn between his output and that of the so-called 'post-Ferneyhough school'.

Dillon is a 31-year-old Scot and his background is not that of a conservatory-trained composer. His early musical experience came from playing rock music and Scottish pipe music, and he went as a mature student to Keele University to study music as a degree subject. Interestingly, this was at a time when many musicians coming out of conservatories were making the opposite journey into rock music. Before university, in addition to taking linguistics at the Polytechnic of Central London, Dillon had embarked on his own personal composition course, incorporating such aspects as acoustics and north Indian drumming. He had no way, however, of judging any kind of development in his own music. Clearly he felt isolated in his work and in order to overcome his isolation decided to study at university—a move he now regards as a waste of valuable time. But it did allow him to explore the music of the dominant, prominent, and therefore influential figures of his time; and in this curiosity there lies a paradox, because Dillon was, and remains, determined not to be influenced by anyone, though he does align himself with a stream in Western music exemplified by such composers as Varèse and Xenakis.

Already at this period Dillon regarded himself as a composer—arrogantly perhaps, since lacking the pressure of deadlines and the luxury of studio facilities he had been unable to finish many compositional projects, and the very nature of his work up to then was difficult to judge because of a lack of performances. *Babble*, for 40 voices, is the first substantial work that he finished, and it managed to free him from the fear of never being able to complete a piece. The work took him two years to write (1974-6) and understandably he still has a certain fondness for it, despite what he calls 'its schism between form and process'.[1] The title 'Babble' refers both to the first attempts at speech by infants[2] and the biblical story of Babel in which Man loses the language of the angels. The work stemmed from various sources and its composition was in part an act of exorcism, ridding Dillon of many ideas that had preoccupied him for some years: his interest in linguistics—word formation and sense development—and the technicalities of phonetics led him towards a piece for voices, as did the 'intoxication of' *Spem in alium* by Tallis, and his belief that most musical gestures are, in some way, derived from vocal music. The structure of the work is the result of a process that was heavily influenced by Jewish cabbalistic writings (which still fascinate Dillon), and is centred on the number 40. It takes the cabbala's Tree of Life as one of its starting-points: for example, the spatial conception of the work stems directly from the ten circles of the Tree of Life, as does the tempo proportion 2:5:3. *Babble* is a constructivist composition built upon generalised archaic structures in which everything is 'mapped out despite the material'—hence Dillon's concern with the form and process schism. Matrices are used to control the generation of pitch material, but Dillon now thinks that these pitches are rather dull. Apart from a totally unsuccessful attempt to present one part of one section of *Babble*, it remains unperformed.

Dillon's university career ended after only two years, having served, contrary to his intention, temporarily to heighten his sense of isolation. His distaste for the class connotations inherent in both school and university systems has led him to eschew the cosy existence of a campus composer, 'with his narrow, pampered view of culture in an environment of apathy and general uninterest'. In his own words again, 'I wanted to claw my way back to where music still has meaning, and not present some kind of second-hand experience.' This statement is the very essence of Dillon's purpose in composition. He attempts to infuse his music with so much energy, vigour, force—call it what you will—that it makes immediate and direct contact with his audience. The explosive nature of his work stems both from this desire and from his sheer obstinate refusal to accept the restraints imposed by our limited Western musical tradition.

The first major performances of works by Dillon were of *Dillug-Kefitsah,* given by Keith Swallow at the 1978 Huddersfield Contemporary Music Festival, and . . . *Once upon a Time*, performed at the SPNM Composers' Weekend at York University in 1980 and later that year in the Purcell Room, London. *Dillug-Kefitsah* is a short study for piano and it represents the start of the composer's concern with a very particular and complex form of notation, which has been the chief factor in the linking of his name with Ferneyhough's. Whereas *Babble* included such elements as proportional tempi and pitch clusters that were depicted only approximately in the notation, *Dillug-Kefitsah* is fully notated in a very precise manner.

> I began to think more about a direct relationship between notation and performance [Dillon states], stimulated more from the visual arts than anything in music. In particular my friendship with the painters Robert Lenkiewicz and Raymond Thomson (two ideologically opposed artists whom I greatly admire) helped to refine my thinking in this area. I also discovered an essay about this time by E. H. Gombrich which interested me. In it he discussed the idea of feedback between the eye and the brain; the centre of his argument lay with the question, how much does the artist paint what he sees and how much does he see what he paints?'

At this time Ferneyhough's *Transit* (1972-5) made a deep impression on Dillon and he was amazed to discover in Ferneyhough a British composer who was already aware of the important links between the visual and aural aspects of music. Many fundamental questions are raised by the complexity of Dillon's music and its notation. He has a predilection for intricacy and density while wanting to achieve an uncluttered, straightforward aural result. He believes that in order to achieve emotional intensity in music the composer has to yield to a certain surplus of information. 'Anything that is highly expressive', he says, 'contains a high redundancy.'[3] He is no doubt aware that his work has been criticised for being overwritten, but he knows that it does not sound as if it is presenting a surfeit of information. Indeed Dillon is firmly convinced that his is an 'economical music'. It contains myriad aural possibilities, reflecting the composer's love of art that contains a certain ambiguity—art which does not, despite or perhaps because of this ambiguity, insult either the head or

the heart and enters through the central nervous system like a painting by Bacon or a rabid bite!

Dillon's ideal is to reach an inevitable music, a 'music of bio-physiological inevitability', and this aspect of his work first emerges clearly in . . . *Once upon a Time*. It was written between December 1979 and March 1980 and submitted to the SPNM Composers' Weekend of that year. The instrumental group 'in residence' at York was that of Varèse's *Octandre* (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and double bass), and the harsh gritty qualities of the sound-world of . . . *Once upon a Time* have much in common with that of Varèse. The piece is in one continuous movement and forms a double arch, the second part being formally homologous to the first. Dillon describes the work in terms of tension and struggle between structure and aggregate, or discourse and expression. 'Beyond the notion of opposites, however, musical time is explored in terms of coincidence through the beautiful and exciting metaphysics of unity.' This hints at a philosophical leitmotif throughout his work—namely the acceptance of an underlying unity in nature, here dramatised and formalised in a dialectic of opposed materials and process. Dillon's composition is not geared to the creation of beautiful aesthetic objects, but rather it is directed towards music that has a powerful communicating force, music 'that does not recoil from direct experience'. In this respect Dillon comfortably aligns himself with Ferneyhough and Michael Finnissy, and he openly acknowledges his great admiration for both composers.

Dillon's individuality is exemplified particularly in his approach to form. Unlike Ferneyhough and Finnissy, he is interested in the teleology of structure and the possibilities of the process of 'becoming'. The doctrine of final causes, known as 'teleology', states that developments are due to the purpose or design that will be fulfilled by them. Dillon sees this aspect of structure as having been unjustifiably, but understandably, neglected in recent music; while he rejects it as a philosophical position, he also rejects the exclusion of it as a possibility. Beethoven's cumulative form and energy are a very clear influence on the manner in which Dillon's ideas slowly build up, the gestures becoming more complex yet at the same time aurally clearer. The breaking down of aural expectations by the slow accretion of material paradoxically results in the 'inevitable music' for which Dillon is striving. This strong inner narrative dominates . . . *Once upon a Time*, the architectural design of which dictates that the second half of the work shall be the same as the first except that it has a goal; the two parts consist of the same material redistributed to create two different outcomes. Dillon's concern with an all-pervading unity can be elucidated by a quotation from Ernest Nagel: 'despite the *prima facie* distinctive character of teleological (or functional) explanations . . . they can be reformulated, without loss of asserted content, to take the form of nonteleological ones, so that in an important sense, teleological and nonteleological are equivalent'.[4] Nagel's description clearly parallels the structure of . . . *Once upon a Time:* within the whole there exist two parts, each created from the same material, one of which is goal-orientated (teleological) and the other of which is non-goal-orientated (non-teleological).

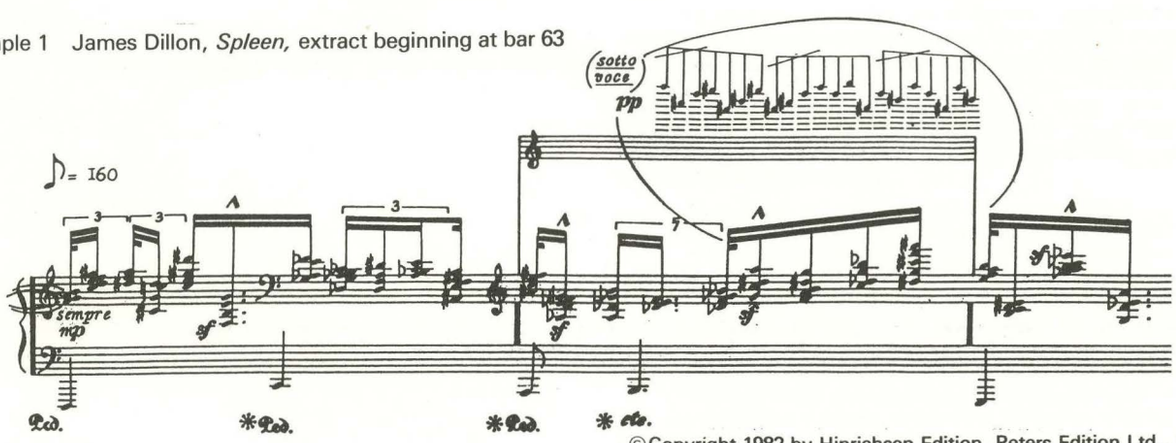
Since . . . *Once upon a Time* Dillon's works have aimed formally at a much more organic flow. *Spleen,* a solo piano work written at the request of Finnissy, is perhaps his finest work to date. Again, one is struck by the fierce complexity of the score and the way in which the instrument's space is fully explored. In both *Spleen* and *Parjanya-Vata,* a solo cello work, there is a strong sense of visual and to some extent theatrical movement. This is interesting since it underlines Dillon's feeling that, in general, so-called 'music-theatre' is musically treacherous and that a theatrical element can be achieved 'safely' only as a direct by-product of the music. A concept of space, stemming perhaps from *Babble*, is developed in *Spleen* as the pianist's hands carry out a furious exploration of the keyboard; each area of the instrument is fully examined before another is introduced.

Parjanya-Vata, written as a showpiece for Alan Brett, takes as its point of departure a fascination with physical processes such as the 'turbulence' of a hail-storm; this is translated into musical action which is directly related to the physiology of the cello. Turbulence here is seen as something 'primordial', something apparently random, out of which emerges a higher patterning—'an architecture of great complexity'. The physical limits of the instrument play an important part in the structure of the work. Sections of the work are completed and compositional tasks fulfilled when particular 'outer reaches' have been arrived at—for example, when a certain speed has been achieved or the limitations of the pitch of the cello restrict further development. The sectional structure of *Parjanya-Vata* is not altogether successful since the listener finds the work lacking in coherence; in this respect it is akin to one of its precursors in the unaccompanied cello repertory, *Nomos alpha* by Xenakis.

Spleen is a far more satisfactory whole than *Parjanya-Vata;* it moves easily (not effortlessly!) from section to section, with a strong harmonic pattern underpinning its melodic blues inflections and syncopated rhythms. After a grand opening flourish, a boogie-ish, mechanical left-hand pattern begins, punctuated by *staccato* chords which are gradually transformed into a melodic line incorporating trills. This section ends with the arrival in the right hand of chord patterns strongly reminiscent of the type of chordal writing that appears in the last eight bars of Ives's *Three-Page Sonata* (1905). The deliberately awkward piano writing creates a very specific tension in performance (see Example 1). There are also echoes of Conlon Nancarrow's *Studies for Player Piano* (1950-) later in the work during a frenetic *ppp* section that incorporates intricate cross-rhythms. Dillon's desire 'to return a certain dignity to rhythm', to return it to a foreground level,[5] is very evident here where the energy of the piece is maintained by the tight control of his rhythmic procedures. *Spleen* is a powerful and exciting work which certainly contains risks but which, partly because of the risks, forces the listener to take notice and be drawn into its argument.

The risks in much of Dillon's music are in some way connected with his concept of performance. The player must be highly disciplined and must ultimately lose himself in the performance of the music. This objectivity is very different from the attitude traditionally attributed to the virtuoso. Obviously the spectacle of a performer struggling with such technically demanding material incorporates a circus element for the audience. However, as Jonathan Harvey points out in his discussion of the performance of Ferneyhough's music, 'The subjective nature of the virtuoso personality cult draws attention to the *ease* with which the star gets round his instrument . . . Ferneyhough hopes that by presenting [the

Example 1 James Dillon, *Spleen,* extract beginning at bar 63



EDITION PETERS

JAMES DILLON

Announcing the publication of the following works in Edition Peters:

Dillug-Kefitsah (1976)
for solo piano
P-7241

...Once Upon a Time (1980)
for ensemble (8 players)
P-7243. Performing material on hire

Who do you love (1981)
for voice and ensemble (5 players)
P-7245. Performing material on hire

Parjanya-Vata (1981)
for solo 'cello
P-7247

Ti · re-Ti · ke-Dha (1979)
for solo drummer
P-7242

Spleen (1980)
for solo piano
P-7244

Evening Rain (1981)
for solo voice
P-7246

Come live with me (1981)
for female voice and ensemble (4 players)
P-7248. Performing material on hire

'***Who do you love***' was performed in Milan on 17th March 1981 in the series 'Musica nel nostro tempo'.

Scores of the above works are at present available in dyeline print only. For further information contact the Promotion Department, Peters Edition Ltd., 10-12 Baches St., London N1 6DN. 01-253 1638

performer] with almost insuperable difficulties he will suppress his subjectivity and any personal desire to interpret the music.'[6]

Dillon's music is much more human than this rather clinical statement about performance difficulties, applied to him, might suggest. It is a music that not only has a place in the continuing Western tradition of musical development, for those who need their pigeon-holes, but, more importantly, one that draws on multifarious other musical and cultural sources. Dillon has fully assimilated these influences and succeeded in creating a music that speaks in an original language with power and cogency.

WORKS

Dillon's music is published by Peters Edition, London.

Babble, 40 voices, 1974-6
Dillug-Kefitsah, piano, 1976
Cumha, 12 strings, 1976-8
Incaain, 16 voices, 1977
Ariadne's Thread, viola, 1978
Crossing Over, clarinet, 1978
Ti · re-Ti · ke-Dha, drummer, 1979
. . . Once upon a Time, 8 players, 1979-80
Spleen, piano, 1980
Who do you love, voice, instruments, 1980
Come live with me, female voice, instruments, 1981
Evening Rain, voice, 1981
Parjanya-Vata, cello, 1981
A Roaring Flame, voice, double bass, 1981-2

NOTES:

[1] This and all other quotations not separately acknowledged come from conversations with the composer in winter 1981-2.

[2] 'it has often been observed that the infant, in one stage of his babbling, produces all of the sounds which are available to all of the world's languages and only in later childhood narrows his repertoire so that it includes only those sounds which are present in the language he hears about him'. Richard F. Cromer, 'The Development of Language and Cognition: the Cognition Hypotheses', *New Perspectives in Child Development,* ed. Brian Foss (London: Penguin Books, 1974), p.200.

[3] 'It is this redundancy that makes language intelligible in the midst of noise, that is, any distortion vitiating a message during its transmission.' Jagjit Singh, *Great Ideas in Information Theory, Language and Cybernetics* (London: Constable, 1966), pp.18-19.

[4] Ernest Nagel, *The Structure of Science* (London: Routledge & Kegan Paul, 1961), p.403.

[5] This is the underlying motive in an earlier work *Ti · re-Ti · ke-Dha* for solo drummer. Here the restricted timbre of a jazz kit means an insistence on the primacy of rhythm and not colour.

[6] Jonathan Harvey, 'Brian Ferneyhough', *Musical Times,* cxx (1979), p. 724.

PETER MAXWELL DAVIES by Paul Griffiths
Robson Books, 1982 (£7.95)

DAVID ROBERTS

This book, together with a volume on Tippett by Meirion Bowen, is the first to appear in a new series, The Contemporary Composers, under the general editorship of Nicholas Snowman. Mr Snowman contributes an Editor's Preface which outlines the missionary ambitions of the series: 'to be representative of what exists, and to supply the listener who stumbles across a new piece at a Prom or on record with the essential facts about its composer—his life, background and work'. This does sound ominously like the kind of popularising slogan that is all too often the excuse for shallow thought and third-hand ideas, but Griffiths has written a book that has value both for the contemporary music specialist and for the general musician. How much of the book will be of use to the absolute beginner I find hard to judge, but someone who really needs to rely on the often inadequate and misleading definitions of the glossary (which defines such terms as 'coda', 'ensemble', and 'timbre') will have to give up on large chunks.

The structure of the book is interesting. Griffiths begins with a brief account of Peter Maxwell Davies's career that reveals nothing substantially new (10 pages) and follows this with a reasonably full discussion of his music (74 pages). Next comes an interview (31 pages) between the author and Davies that is useful, though the composer is not pressed to disclose a great deal more than one has heard him say before. There follows a collection of the composer's programme notes (40 pages). In the last 22 pages there are to be found the glossary, a list of works with publication and recording details, a bibliography, and two indexes. A number of half-tone illustrations, mostly photographs of music-theatre productions, are indifferently reproduced.

The most original and interesting portion of the book is that on the music. Griffiths makes a spirited attempt to give us something more cogent than the mixture that (with a number of honourable exceptions) has so far passed for discussion in print of Davies's work—a compound whose principal ingredients are anecdote, speculation, and bluff. In particular, Griffiths's three 'Interludes'—analyses of the String Quartet (1961), *Antechrist* (1967), and *Ave maris stella* (1975) respectively—which together account for nearly half the pages in a section that otherwise has the character of a conventional survey, are heartening attempts to talk about the music in a way that begins to approach the kind of detail needed if anything substantive is to be said about it. If in the rest of my review, which is mostly concerned with this section of the book, I seem to take Griffiths to task over a number of issues, it should not be imagined that my criticisms spring from any disapproval of his venturing to commit analysis—far from it.

Of the three Interludes, the one that I found most revealing was that on the String Quartet. In particular, Griffiths's identification of the basis of its durational organisation, though not without its own difficulties, solved a problem that had long puzzled me. His account is nevertheless incomplete. For example, he makes no reference to the scheme of systematic transposition and change-ringing permutation by which the initial idea generates the principal line of the first section and which explains much that happens later.

The analysis of *Antechrist* is by and large accurate: the basis of the transformation process that provides most of its material is correctly set out, though the manner of its derivation from the borrowed source material of the work, the 13th-century motet *Deo confitemini—Domino,* is muddled. There are, however, two mistakes Griffiths makes that I think are important enough to set right. The first of these appears in the following passage:

> The agent of this transformation of principle into antiprinciple is implicitly the bass clarinet melody which lies beneath in long notes, and which turns out to be a précis of the *Gloria Tibi Trinitas* plainsong, D – F – D – C – D – F – G – D – E – C – D. This would have a place in the work by virtue of the D-centred mode it shares with the *Deo Confitemini* and also of its prominence in Davies's musical mind at this time, but there is a deeper reason for it to be drawn into play here. The text of the *Deo Confitemini* is concerned with the incarnation of Christ, which The Trinitarian antiphon

> would seem to deny, and indeed the music of the motet might appear already to be questioning its verbal message, with its three parts and its bottom voice littered with what can be conceived as references to the *Gloria Tibi Trinitas* chant. On this level, therefore, *Antechrist* is a meditation on the mystery of the Trinity begun by the thirteenth-century composer. (p.60)

Griffiths is absolutely mistaken in identifying the bass clarinet melody as the Sarum antiphon *Gloria tibi Trinitas,* which occurs frequently in Davies's *Taverner* works of the 1960s, and which (omitting immediate repetitions of notes) begins D – F – D – C – F – G – F – G – A. His deductions concerning the text are therefore invalid. The melody is in fact a quotation from a chant of the Roman liturgy, the salutation *Benedicamus Domino,* and comprises the first eleven notes of a melisma on the word 'Domino'. The reason why the quotation is appropriate involves an intricate network of music-historical references and an elaborate kind of punning. I think this is sufficiently interesting to go into the matter in some detail here.

This portion of the chant *Benedicamus Domino* was frequently used in the Middle Ages as a clausula tenor, a clausula being a polyphonic setting of a melisma of a responsorial chant. Its context would have been something like this: the first word of the chant, 'Benedicamus', would be sung unadorned by a chorus; then the long and expressive melisma on the word 'Domino' would be elaborated as a clausula sung by soloists; finally the chorus would complete the monophonic chant to the words 'Deo gratias'. The clausula was the precursor of the motet, the earliest motets being nothing more than clausulae removed from their appropriate context as an elaboration within a chant and provided with new texts in the upper parts. As the melisma 'Domino' had been so popular for elaboration as the tenor of clausulae, it became similarly popular as a motet tenor.

The reason why 'Domino' of *Benedicamus Domino* goes with the main quotation of *Antechrist, Deo confitemini — Domino* should be becoming clear. For that motet too is based on a 'Domino' melisma, though not this time from *Benedicamus Domino* but from the verse of the Easter gradual *Haec dies.* The verse begins with the words 'Confitemini Domino'. Here we see that the kind of inter-reference or punning employed by Davies is of a type not dissimilar to that the medieval mind revelled in, for the unsung word 'Confitemini' chimes with the text 'Deo confitemini' of the upper voices.

A further circumstance that unites the chant *Benedicamus Domino,* several clausulae and motets upon 'Domino', the chant *Haec dies,* and *Deo confitemini — Domino* is that they all appear as examples in volume 1 of the Apel – Davison *Historical Anthology of Music.*[1]

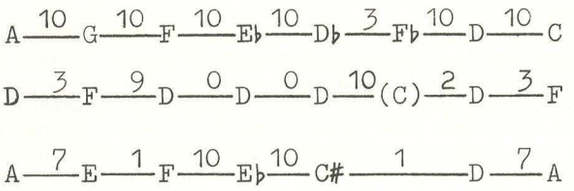
Griffiths's confusion of *Benedicamus Domino* for *Gloria tibi Trinitas* is of course a hint that the similarities between the two chants might have been a further consideration in Davies's mind, just as it might also have been a consideration that embedded in the opening of the tenor of *Deo confitemini — Domino* is the retrograde of another figure, D – F – E – D – C, that appears regularly in Davies's *Taverner* compositions. But here we begin to get into the kind of deep water where Davies's work so often lures us, for such chains of association, connotation, and resemblance, once begun, have no logical conclusion, and the point at which we cross the boundary from what is directly signified by a work to what is nothing more than free association quite independent of it is difficult to judge.

The second important error concerning *Antechrist* appears directly after the passage last quoted.

> The two basic materials, motet and plainsong antiphon, begin to interfere with each other more directly later in the piece. For example, in Section 7 the piccolo has a cantus in long values, A – E – F – E flat – C sharp – D – A, which is obtained by subtracting the intervals of the *Gloria Tibi Trinitas* from those of the piccolo's first *Deo Confitemini* derivative, that of [Example 1]:

This is purest moonshine. No elaborate contour transformations are needed here. (In any case this is not a device of a kind I have ever detected Davies using). The notes in question stem from what Griffiths calls the piccolo's first *Deo confitemini* derivative (bars 43-6) — call this A(0). What Griffiths has failed to notice is that the piccolo, far from playing a cantus firmus, is here participating as an equal partner in a duet with the violin. Together the two instruments play a succession of vertical dyads, each of which is made up

Example 1



of one note from A(0) and one from its retrograde inversion, AI(0)R. Example 2 gives the appropriate analysis of the pitch-class structure of the passage. This is a technique that is very typical of Davies's writing; I have elsewhere given such devices the inelegant but functionally descriptive name of 'common-order-number dyads'.

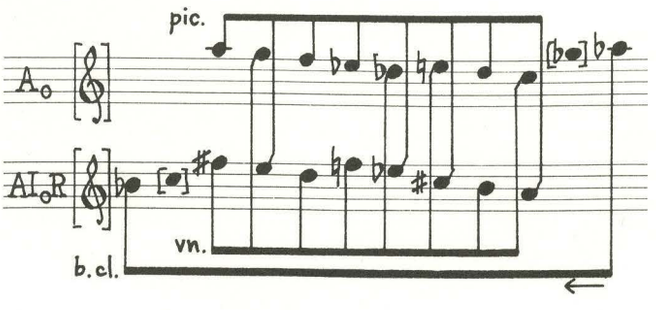
These are errors of identification and interpretation, and I could point to a number of others of the latter type. Errors of simple fact are much rarer but they do occur. For example, Griffiths writes of the *St Michael Sonata* (1957):

> At first Davies assembled these movements under the straight-forward title 'Sonata': only after the first performance was the work renamed in honour of the saint on one of whose feast days its composition was begun. (pp.28-9)

This is a very curious assertion. I have in front of me the programme for the first performance of the work at the 1959 Cheltenham Festival in which the piece is quite unambiguously titled 'St Michael — Sonata for 17 Wind Instruments'. This kind of thing would be comparatively harmless if only anyone ever took any notice of corrections, but once the seeds of error are planted they are pretty certain of yielding a fine harvest in due course: I expect to find this 'fact' repeated in print into the indefinite future. I note for instance that though Griffiths is kind enough to make reference to a review of mine in *Contact,*[2] he has ignored the correction I made there to the information appearing in the published score of *Stedman Doubles* as to its place of first performance. Does it matter much? Perhaps not in the universal scale of things, but if it's worth putting in the book it's surely worth getting right.

I was frequently worried by the kind of terminology that Griffiths uses. I appreciate at least a part of the problem that faced him: in setting out to write a book whose audience is meant to include the non-specialist he must inevitably have been wary of introducing too many unfamiliar terms, and the idea of employing relatively familiar ones, with their meanings extended, must have seemed very tempting. But this has frequently led to the weakening of terms to a point where sometimes they have little more than poetic or associative effect. Take 'cantus firmus'. As it has always been understood it has meant something like: 'A melody, which may be invented by the composer but usually is not, used as the basis of a polyphonic composition through the addition of contrapuntal lines.' There are many instances in Davies's work where the term may be used in this sense, given a certain leeway over notions of what is or is not 'counterpoint' in post-tonal music. But in several places Griffiths stretches 'cantus firmus' to cover an event that is neither a melody nor, under any reasonable intepretation, the basis of its contextual polyphony. Similarly there are things he calls 'canons' that can be admitted as such only if the term is extended grotesquely beyond its customary limits. And when he writes of the Five Piano Pieces (1955-6): 'The exercises in strict counterpoint that had been carried out in the Trumpet Sonata have borne fruit . . .' (p.26), it is a fine-sounding phrase, but it implies

Example 2



such a weak interpretation of 'strict counterpoint' as to be virtually without meaning.

My greatest disappointment with Griffiths's book is that it has not freed itself from this kind of empty rhetoric (or perhaps, to be kind, this sort of poetry) which bedevils so much writing on music. For what are we to make of such a statement as that the Trumpet Sonata (1955) is 'much nearer to classical serial technique than anything that followed' (p.25)? If 'classical serial technique' is taken to mean 'being something like Schoenberg' (which seems a reasonable interpretation), then the Five Piano Pieces, which unlike the Sonata use twelve-note sets only, are in a fairly obvious though superficial sense more 'classical'; if somewhat more refined criteria are used then some portions of *St Michael* are more thoroughly Schoenbergian in their use of hexachordal combinatoriality, aggregate completion, and hexachordal intersection as bases for creating continuity and discontinuity. These arguments do not of course prove that Griffiths is wrong: that is the point. For the function of his statement is not to relay a proposition that is capable of verification or falsification but to give the impression of a sense of development, of an order beneath the diverse collection of works in a composer's output. That impression is, though, a spurious one.

NOTES:

[1] Archibald T. Davison and Willi Apel, *Historical Anthology of Music,* vol. 1 (Cambridge, Mass.: Harvard University Press, 1949).

[2] *Contact 19* (Summer 1978), pp.26-9.

MUSIC ON THE COMPOSERS' VOICE SERIES

HILARY BRACEFIELD

OTTO KETTING
Symphony No 1 (1959), Symphony for Saxophones and Orchestra (1978)
CV 8001

THE NETHERLANDS SAXOPHONE QUARTET
Music by Heppener, Keuris, Petersma, Straesser, de Vries, Wagemans
CV 8002

ELECTRO-INSTRUMENTAL MUSIC BY TON BRUYNÈL
CV 8003

KLAAS DE VRIES and PETER-JAN WAGEMANS
Follia, Bewegingen (de Vries); Muziek II (Wagemans)
CV 8004

HOKETUS
Tam Tam (Wagenaar); Bint (de Bondt)
CV 8101

MUSIC FOR SOLO FLUTE AND FOR FLUTE AND PIANO
Music by Bon, Escher, Ketting, Loevendie, de Ruiter
CV 8102

ELECTRONIC COMPOSITIONS BY DICK RAAIJMAKERS
Ballad 'Erlkonig' for loudspeakers, Five Canons
CV 8103

THEO LOEVENDIE
De Nachtegaal (1974/9)
CVS 1981/1

JAN VAN VLIJMEN
Quaterni (1979), Wind Quintet II (1972)
CVS 1981/3

Well might British composers turn green with envy when they contemplate the avenues available in the Netherlands for the dissemination of modern Dutch music. Particularly valuable are the Donemus publishing activities: catalogues, scores for sale or hire, the periodical *Key Notes,* and the Composers' Voice recording series are all incomparable opportunities for the music of Dutch composers to become known in their own country and outside.[1]

The nine records reviewed here cover the Composers' Voice issues of 1980 and 1981 except for the final 1981 record of music by the veteran Rudolf Escher who died in 1980, and a third 'Special' record of music played by the bass clarinettist Harry Spaarnay. As far as I can tell, without first-hand experience of music in Holland, the series really does seem to cover nearly all composers writing today, except for those in the jazz and improvisatory scene. Obviously most of those represented were born in the 1930s and 1940s, but two younger composers are included here (Wagemans and de Bondt); others are perhaps having to wait for suitable works or opportunities for recording—Wim Laman is one not selected yet. The records are meticulously produced, with attractive artist-designed covers and useful sleeve notes. While most tracks are studio recorded, occasional live performances are used. The van Vlijmen *Quaterni* and Wagemans's *Muziek II* are both pressings of the première performances: one must assume that the composers were happy enough with the interpretations to allow the publication of their works in this form, despite the occasional audience noise to be heard on the recordings.

Dutch composers share with British a proximity to countries with an enduring great musical tradition, and it is a pity that more Dutch music is not heard here, for the sixties and seventies have been a busy and vital period of music making. Although composers were rather swamped by the total serialism of the fifties, and its aftermath, their reactions to European trends in the end took various quite individual forms, this diversity permeated by a sinewy formalism and a wry jazzy humour obvious in many of the works on these records.[2]

Otto Ketting (b. 1935) stands a little apart from the majority of composers born in the 1930s. Though trained at the Royal Conservatory in The Hague, he was not part of the group known as 'The Five',[3] but worked both as a jazz and a classical trumpeter, and then earned a living as a writer of film music. Recently he has been concerned to give more time to his own personal music, and the early and late symphonies coupled on CV 8001 make an interesting pair.

The Symphony no.1 written between 1957 and 1959 is a work quite assured in its use of the orchestra, with a discernible jazz element, overshadowed by violin solos in the style of Berg. In two perceptive articles in *Key Notes,*[4] Ketting acknowledges the sudden impact on him of the Second Viennese School, but despite his admiration for Webern, it is the influence of Schoenberg and Berg that comes through.

I heard the *Symphony for Saxophones and Orchestra* at the Warsaw Autumn in 1980 and found it an exhilarating experience. The repetitive element it contains (though nothing like American minimalism) was not liked by the Eastern European audiences; when I told Ketting I had enjoyed the work he immediately assumed I was British or American! It is a triumphantly brassy piece—the orchestra consists of two groups, one of brass (six horns, five trumpets, four trombones, tuba), and one of strings (without double basses) with tuned percussion. The saxophones are both pitted against and merged with the brass, and are only joined by the strings after eleven minutes' playing in the first of two short Adagio sections which separate the core of the musical development contained in the two long fast sections. Ketting, as a brass player, must have felt some glee in subjecting the string section to such a long silence, but its use as a holding body of sound in the second half of the piece works particularly well. The saxophone and brass music exploits both the agility of the instruments in running triplet and semiquaver passages and the tone colour in nicely spaced chords; the working-out of these elements is both exciting and completely at ease. It is a work that would surely suit a Proms audience: I'd love to hear it done. The recording offers brilliant playing by the Netherlands Saxophone Quartet with the Concertgebouw Orchestra, conducted by Bernard Haitink.

Another of Ketting's works, *A Set of Pieces* (1967) for flute and piano, is on the flute music record. In this very static and spare music, which avoids the usual flute clichés, one again hears his individual voice, and for me this makes Ketting, together with Peter-Jan Wagemans, the most interesting composer represented in this collection.

The Ketting orchestral disc stands in sharp contrast to the thoughtful, intellectual music of Jan van Vlijmen, born the

same year as Ketting, but part of the group of van Baaren's pupils of the 1950s, and now himself principal of the Royal Conservatory in succession to van Baaren. This Composers' Voice Special record seems to have been rushed out after *Quaterni* won the important Matthijs Vermeulen Prize in 1980 (awarded, incidentally, to Ketting's *Symphony for Saxophones and Orchestra* in 1979).

Of all composers represented here van Vlijmen stands nearest to the total serialists from whom the young post-war generation learned—the shades of both Berio and Stockhausen are evoked more than once in the course of *Quaterni,* a large, 27-minute piece for orchestra, written as the first part of a projected three-part work. The intellectual working-out concerns fours—four twelve-note series, fourths as an important interval, four sections to the work, and so on. Rather as Stockhausen is doing at present, van Vlijmen makes use of a melodic element to bind the work together: if this is meant to soften the intellectual approach, it becomes almost embarrassingly trite at times, and I found the lack of rhythmic drive, despite some aggressive passages, soporific. The Wind Quintet on the other side of the disc was written in 1972, and features good playing by the Danzi Quintet. Again, however, its static formalisations become sterile rather than stately, part of a tradition from which music has really moved on.

Peter-Jan Wagemans was born in 1952 and has had the most notice of the younger generation. He gives the impression of being absolutely certain of himself and the music he writes.[5] While rebelling against strict serialism, he yet is prepared to use elements *from* serialism; while recoiling from neoromanticism he is yet prepared to learn from the orchestration, form, and musical language of 19th-century composers. All is, however, subsumed into an evolving but personal musical style. *Muziek II* for orchestra is recorded here from the première by the Südwestfunk Orchestra conducted by Ernest Bour at the Donaueschingen Festival in 1979. The work, begun in 1975, was revised in 1979: previous attempts to perform it by Dutch orchestras had ended in fiasco. On the face of it, it doesn't sound a difficult work to perform, but the parts present many problems, especially for the greatly divided strings. It consists of seven sections, held together by a cantus firmus running through the trombones. (Wagemans delights in using formal devices from the past and seeing what he can do with them.) Despite some lyrical sections, it is the music's aggressive nature that impresses—especially in the last sections. They are not pretty, but they are compelling; Wagemans is not afraid of silence, and uses it in startling manner. There is no English composer working in any way quite like him at present. Unlike Nigel Osborne, for instance, Wagemans's irony and social comment is there in the music, and does not need words for its communication. The Netherlands Saxophone Quartet include on their record his Saxophone Quartet of 1975. It, too, is an individual piece. A motto theme is played in outrageous counterpoint between widely spaced instruments and commented upon by others. Witty, uncompromising and gritty music, it deliberately belies the harmonious nature of the instruments for which it is written.

Wagemans is a composer worth looking out for. *Muziek II* is coupled with two pieces by Klaas de Vries, which show a composer less sure at present of his musical path. De Vries (b. 1944) is a product of the Rotterdam Conservatory, studying under Otto Ketting who conducts the performances here of *Follia* (1973) for brass, five solo strings, electric instruments, and percussion with the Rotterdam Philharmonic Orchestra, and *Bewegingen* (Movements) for 15 instruments (1979) with the Residentie Orchestra. The brass writing comes out rather like Ketting's in both works, and de Vries seems trapped by various other influences on him that he has explored—organum, Renaissance music, Schoenberg, Stravinsky, Stockhausen, minimalism. He writes in *Key Notes,* no.13,[6] of his dilemma, and it seems a pity that, unlike Wagemans, he has not been able to blast his way out to a form of expression which suits him. Despite my strictures on his conflation techniques, *Bewegingen* is the more successful of these two questing works, with its interesting assortment of instrumental groupings. (In between the two he had written a work for the group De Volharding.) On the Netherlands Saxophone Quartet record de Vries is represented by his short *Two Chorales* (1974), which show a feeling for the sonority of the instruments in all ranges. These slow pieces with a jazz sound to them are satisfying short essays which do seem to be written out of his own personality.

Louis Andriessen's importance in the movement of Dutch music away from serialism into other paths has been chronicled by Keith Potter in *Contact 23.*[7] The groups De Volharding and Hoketus both developed from the existence of works written for a group of performers which, having come together, continued together as other works germinated. Hoketus, of course, toured Britain in 1981, and if you heard them you will already have an idea of the sound of the two pieces offered on CV 8101. Diderik Wagenaar (b. 1946) calls himself a self-taught composer. From Utrecht, he was nevertheless trained at the Royal Conservatory of The Hague, but he seems always to have had a special interest in rhythm and, in particular, jazz rhythms. He had already written *Liederen* for De Volharding when he evolved *Tam Tam* for twelve instruments in 1978-9 for Hoketus, and it has a particularly jazzy sound. Wagenaar has aimed to avoid the predictability of a lot of minimal music, and one must admire the way the group here manages not to make any obvious mistakes in the movement and silences of the 23-minute piece. I enjoyed it, in a nagged-at way. Cornelis de Bondt (b. 1953) is the youngest composer represented on the whole set of records and is still a student at the Royal Conservatory, studying with both Andriessen and van Vlijmen. *Bint* (1979-80) is a half-hour piece which proceeds by rhythmic acceleration. It has little harmonic interest, and seems to me to be the kind of repetition piece which is no more than an exercise. It might work if you *see* the players, but it is the sort of thing Ravel has already done in *Bolero.*

Theo Loevendie (b. 1930) began life as a jazz musician, but since about 1968 has turned more and more to composition. The fresh approach this background has created leans in the direction of lyricism and a Romantic tonal and instrumental colouring—witness the very successful *Six Turkish Folk Poems* of 1977. *De Nachtegaal,* a Composers' Voice Special for 1981, was included unexpectedly in this batch of records, and the sleeve notes and all the information I have on it are in Dutch. Loevendie had written a previous version of the work in 1974; this version (1979) is completely revised. Hans Christian Andersen's tale *The Nightingale* is spoken (in Dutch of course), accompanied by a group of seven instrumentalists—the same grouping as in Stravinsky's *The Soldier's Tale.* The work was written, in fact, for a music-theatre tour with the Stravinsky work, and accompanying photographs show the tale being mimed by actors in masks. This 1979 version is for concert use and is performed by Lieuwe Visser (speaker) and Ensemble M conducted by David Porcelijn. Obviously there is some affinity with the Stravinsky; Loevendie uses a dominant instrument, as does Stravinsky, but here it is the clarinet, standing for the nightingale. Loevendie is apparently working on an orchestral version; I wouldn't advise English-speaking listeners to buy the present version, although the music is descriptive and instantly appealing, and is not weighed down by its Stravinskyan overtones. *Music for Flute and Piano* (1979) on CV 8102 is, according to the sleeve note, jazzy and bright, but the piano part is over portentous, and the work is not particularly memorable.

The two records of electronic music in the set are completely different from each other. One wouldn't expect the most Romantic sounding music of all these records to come on one of the electronic discs, but the selection of recent work by Ton Bruynèl (b. 1934) provides just that. The record includes pieces from 1973 to 1979 and gives a very good idea of the composer's preoccupations in this period: namely the combination of instruments with tape. *Phases* (1973-4) and *Translucent II* (1977-8) combine the Utrecht Symphony Orchestra with sound-tracks, while *Soft Song* (1974), *Serène* (1978), and *Toccare* (1979) combine oboe, flute, and piano (Bruynèl himself) respectively with tape. The electronic tracks in all the works are virtually long, constant, thick sounds. Both the orchestral works make a rather impressive effect and with the speakers placed round the audience could be quite an overwhelming experience in a live performance.[8] It is hard, though, to see how Bruynèl can go any further in this direction without repeating the rather similar effects. The solo tracks on side 2 are embarrassingly Romantic, with owl, water, and night sounds too close to the real thing. They could be popular listening, and Bruynèl, presumably, hopes that they are, but they are poised disconcertingly between musical thought and pictorial suggestion.

Dick Raaijmakers (b. 1930) appears to follow his own idiosyncratic electronic line and hang anyone who doesn't like it. Dutch wit is evident in the sleeve note to his record (CV 8103), the *Key Notes* article about it,[9] and the music of his

COMPOSERS' VOICE DONEMUS RECORDS

A SERIES OF RECORDINGS BY CONTEMPORARY DUTCH COMPOSERS

SELECTED TITLES:

CV 7802 THEO LOEVENDIE	**Strides (1976)** **Incantations (1975)** **Six Turkish Folk Poems (1977)** **Timbo (1974)** Noel Lee (piano), Harry Sparnaay, Dorothy Dorow (soprano), The Percussionists of The Hague, Rotterdam Philharmonic Orchestra, instrum. group cond. by Reinbert de Leeuw
CV 7803 ELECTRONIC MUSIC (double record)	**A survey of electronic music in the Netherlands (1954-1968)** I – among others: Henk Badings, Ton de Leeuw, Rudolf Escher, Jan Boerman II – among others: Ton Bruynel, Will Eisma, Frits Weiland
CV 7901 PETER SCHAT	**Symphony No. 1 Op. 27 (1978)** Concertgebouw Orchestra cond. by Colin Davis **Septet, Op. 3 (1957)** Radio Wind Ensemble cond. by Huub Kerstens
CV 8001 OTTO KETTING	**Symphony No. 1 (1959)** Concertgebouw Orchestra cond. by Hans Rosbaud **Symphony for Saxophones and Orchestra (1978)** The Netherlands Saxophone Quartet and the Concertgebouw Orchestra cond. by Bernard Haitink

Prices: Single Album £6.90
Double Album £11.50
incl. vat

For complete catalogue please write to:

Sole agent:

UNIVERSAL EDITION (London) Ltd
Alfred A. Kalmus Ltd

Showroom: 2/3 Fareham Street, Dean Street, London W1V 4DU. Tel: 01-437 5203
Trade: 38 Eldon Way, Paddock Wood, Tonbridge, Kent TN12 6BE. Tel: 089 283 3422

Five Canons, fascinating explorations of one electronic pulse. It is hard not to be influenced by the sleeve note, which refers to the *Canons* (which were evolved between 1964 and 1967) as 'mouse music', as one listens to these little squeakings and nibbles of sound gradually multiply. The *Ballad 'Erlkonig'* is half an hour of sound from shortwave radio, with a Pseuds' Corner sleeve note (or a parody of one?); a private world or a private joke that I did not share.

The compilation discs of flute and saxophone music are an introduction to the work of a number of Dutch composers, but one must remember that in writing for small combinations there is an element of self-indulgence.

The flute record includes a work by the oldest composer represented — Rudolf Escher (1912-1980). His Sonata for flute and piano (1976-9) was his last completed work. A deceptively Debussyan beginning leads to a strong three-movement work of uncompromising standards, but from a world rather remote from the rest of the seventies music in the collection. The two solos by Wim de Ruiter (b. 1943) and Maarten Bon (b. 1933) demonstrate the fact that if one writes melodically for flute solo, even using complicated virtuoso techniques, pieces can end up sounding interchangeable. The Ketting set of pieces on this record stand rather impressively apart from all the other works recorded, which could all really have been set by Ton Bruynèl to his electronic tracks.

The excellent work of the Netherlands Saxophone Quartet is celebrated on the record of works written for them. The *Canzona* (1969) by Robert Heppener (b. 1925) with its pleasant textures is both the earliest work and the nearest to the typical harmonious sound of much French saxophone music. The other works, however, all manage to exploit the differences rather than the similarities in the sound of four saxophones playing together, though it is significant that they are all kept short and pithy. The Saxophone Quartet (1970) by Tristan Keuris (b. 1946) is considered something of a breakthrough work. It's rebarbative, and if the quartets by Wagemans and by Wim Petersma (b. 1942) have learned from Keuris, then I appreciated what they learned. Joep Straesser (b. 1934) contributes a work called *Intersections V* (1974), and its title suggests its provenance. The record shows how much a vital playing group can generate from composers, and the experience of both the composers and the performers illustrated here must have led to the composition of the work that still echoes in my mind after listening to all this music: the *Symphony for Saxophones and Orchestra* by Otto Ketting. Nothing seems to get onto the Donemus list unless it is well composed and competent, and all this music is more than that, but the Ketting work has an exuberance that deserves to go further.

NOTES:

[1] *Key Notes*, published twice a year, is available in English free to readers outside Holland by writing to Donemus, Paulus Potterstraat 14, 1071 CZ Amsterdam, or by writing to Donemus's UK agents, who are now also distributors for the Composers' Voice record series: Universal Edition (London) Ltd., 2-3 Fareham Street, Dean Street, London W1V 4DU. For distributors in other countries apply to Donemus for details. Many articles in *Key Notes* are related to recent issues on Composers' Voice, and sleeve notes on the records are often summaries of the related articles by the same author.

[2] For a discussion of the trends in Dutch music after 1945, see Keith Potter, 'The Music of Louis Andriessen: Dialectical Double-Dutch?', *Contact 23* (Winter 1981), pp.16-22.

[3] Andriessen, Mengelberg, Schat, van Vlijmen, and de Leeuw, all pupils of Kees van Baaren. See Potter, 'The Music of Louis Andriessen'.

[4] Otto Ketting, 'Film Music: "Finished one day, recorded the next and usually forgotten the day after" ', *Key Notes*, no.10 (1979/2), pp.20-27; and 'Schoenberg in Holland', *Key Notes*, no.13 (1981/1), pp.25-7.

[5] Roland de Beer, 'Peter-Jan Wagemans: "We should turn music towards the people without falling into the neo-romantic trap" ', *Key Notes,* no.10 (1979/2), pp.4-9.

[6] Klaas de Vries, 'The point of composing is to find out, again and again, exactly what you are after', *Key Notes*, no.13 (1981/1), pp.39-45.

[7] Potter, 'The Music of Louis Andriessen'.

[8] *Phases* was reviewed by both John Casken and Richard Orton in two 1975 performances in *Contact 13* (Spring 1976), pp.34, 36.

[9] See Gene Carl, 'Five Canons by Dick Raaijmakers: A Method of Repetition', *Key Notes*, no.14 (1981/2), pp.1-10.

THE TYRONE GUTHRIE CENTRE, ANNAGHMAKERRIG, IRELAND

HILARY BRACEFIELD

In *Contact 23* Stephen Montague wrote about the MacDowell Colony for Creative Artists in New Hampshire, USA, and bemoaned the fact that there was no such centre in Britain. I can report, however, that exactly such an establishment opened its doors in Ireland in October 1981. I was one of those invited to visit it during the summer of 1981 to try out the facilities, and I give here some details that *Contact* readers may find of interest.

When Sir Tyrone Guthrie the theatre and opera director died in 1971, he left his family home in Ireland for use as an artists' community. The bequest was so complicated that it is only ten years later that the project has come to fruition. Administered jointly by the Arts Councils of Southern and Northern Ireland through a board of directors, the comfortable 19th-century house has been renovated to provide eleven study-bedrooms, most with bathrooms *en suite.* There is also a fully fitted-out artist's studio and a large music room with adjoining composer's bedroom. Downstairs Guthrie's pleasant library and drawing-room have been left much as they were, and there is a large modern kitchen and dining room. All the residents' rooms have a work-table, a generous selection of Guthrie's books, double doors for privacy, and a spectacular view of the lake in front of the house and the pine forests that surround the estate.

As I found during my residency, one can work in peace all day long. Breakfast and a simple lunch may be concocted by the artists themselves at any time they like, but at Guthrie's wish everyone gathers for the evening meal, and may choose to continue to talk after it. If the creative urge flags during the day there are all those books, while outside there are boating and swimming in the lake and plenty of walks in the forests. Newbliss, the nearest little village, is three miles away. (Dublin and Belfast are each about 80 miles from the area, and Monaghan itself is quite easily reached by public transport.)

Guthrie wanted a mix of creative artists, and when I was there writers, artists, and a composer were in residence. Performing artists are also welcome and at least one theatre group has been to the Centre. While residents are mainly drawn from Ireland, places may be given to creative artists and performers from further afield if the board of directors likes the project put forward, and indeed a leavening of local talent with that from elsewhere is something Guthrie would have relished. Residences of between about three weeks and three months are envisaged, and residents are expected, if they are able, to contribute to the day-by-day costs of living at the Centre.

Further details are available from the resident director, Bernard Loughlin, The Tyrone Guthrie Centre, Annaghmakerrig, Newbliss, County Monaghan, Ireland.

SPNM COMPOSERS' WEEKEND
LONDON, 10-13 SEPTEMBER 1981

CHRISTOPHER FOX

The 1981 SPNM Composers' Weekend was significantly different from earlier Weekends: it took place in September instead of the customary July; for the first time in nine years the venue was in London; and for the first time in its history there was no concluding concert of participant composers' music.

As a result of the move to London, audiences for the four evening concerts (by Vinko Globokar at Morley College, and the Michael Nyman Band, the Myrha Saxophone Quartet, and

the West Square Ensemble at St John's, Smith Square) were considerably larger than had been the case at previous Weekends. However, while this will undoubtedly have done the SPNM finances no harm, it was perhaps unfortunate that the technical upsets that wiped out the second half of the West Square Ensemble's programme (of which more later) had to occur in full view of the London concert-going public and critics.

In general it seemed that people were satisfied with the changes that had been made. The participant composers' concert, in particular, has been a bone of contention for some years, with a number of composers opposed to the at times unwarranted prestige conferred on those pieces included in the programme. In 1981 more composers got more time to work on their pieces than has often been so, and the musicians available were consistently helpful. Rarely did one get any sense of the antagonism that can creep into encounters between professional musicians and fledgling composers.

Inevitably there were problems. Most of the workshops and lectures were held in Morley College and on the final day it was discovered that only one Revox had been left there to record the pieces submitted for the Myrha and Nyman groups (all the other machines had been taken to St John's); amazingly the dozen or so pieces were all eventually taped. Composers who had written for the West Square Ensemble of piano, cello, bass clarinet, and electronics were less fortunate, however. Like some mythical beast, the Ferneyhough *Time and Motion Study II* gobbled up rehearsal time, consuming sessions scheduled both for the other pieces in the group's official concert and for the submitted works. I was relatively lucky, I suppose, in that I was able to rehearse my *Solo* for instrument, player, and tape with Harry Spaarnay, but the by then hopelessly confused scheduling meant that St John's was totally deserted throughout the 40 minutes during which we worked together.

Throughout the Weekend participants were faced with fairly agonising choices as to whether to sit in on the rehearsals of other composers' works or to hear the guest lecturers' sessions. On the whole I chose the latter and so I only caught half a Nyman Band workshop (on Jan Steele's dreamily laid-back *Ivory*) and the Myrha's final session, in which pieces by Malcolm Singer, John Gray, Peter Stacey, and Edward McGuire were recorded. If it was the stamina of the four saxophonists that struck me, rather than outstanding merit in any one of the pieces, this was less the fault of the composers than of an administration that had arranged the session in a cramped, airless seminar room.

Besides the Nyman, Myrha and West Square workshops there were also opportunities to hear tape pieces, most notably in a 'semi-official' tape music concert in St John's later on Sunday afternoon. Here Tim Souster introduced Malcolm Singer's *Sines of our Times,* Simon Waters's *Passages,* and Peg Ahrens's *Erne*—all of which had been submitted for the Weekend—as well as Mike McNab's *Dreamsong.* Of these I found the Singer and Waters pieces the most satisfactory: *Sines of our Times* is a perky little rhythmic study, made on the computer at Stanford, whose material is restricted to sounds characterised by the wave-form of the title; *Passages* was made in the studio at the University of East Anglia and skilfully manipulates predominantly concrete material.

All too frequently, though, the characteristic malaise of new music conferences—that the ideas around the pieces are more exciting than the pieces themselves—was in evidence. This was especially the case when the talk turned to computers—one of the main focuses of the Weekend's lecture programme. Tim Souster, Rolf Gehlhaar, Tod Machover, and Peter Manning all spoke of the vastly enlarged musical resources that digital synthesis makes available to the composer. Yet, for all this, the music played—the tape part from Souster's *Mareas,* a recording made in Gehlhaar's IRCAM installation, *Pas à Pas,* Machover's *Soft Morning City,* and McNab's *Dreamsong*—revealed that computer music *per se* is still in its infancy, with composers using digital synthesis as little more than an elegant and efficient substitute for old-fashioned analogue techniques.

In contrast were talks by Peter Stacey and Roger Marsh which, although promising less, perhaps delivered rather more. Stacey's session, entitled 'A Language to Describe Sounds', focused attention on the ways in which our descriptive and prescriptive vocabularies (the languages of analysis and categorisation) determine our perception and composition of music: an area of discussion of particular interest to those working with computers, where the language–music interface is especially important. Roger Marsh spoke about the 'Method and Madness' of his own compositional practice, drawing particularly on examples from his *Dum.* The lecture ended with Alan Belk giving a performance of *Dum* which I found the most gripping experience of the Weekend.

In parallel with the lecture programme ran a debate—sometimes formal, generally informal—on musical language. On the one hand there was the Boulezian view, eloquently expressed by Tod Machover, that out of the present plurality of compositional styles, manners, and attitudes some new universal language, with the same general currency as that enjoyed by tonality in Mozart's day, must emerge. On the other hand there were those composers, of whom Vinko Globokar was one of the most vocal, who find the diversity of available new music not only exciting but an essentially healthy phenomenon.

Each day of the 1981 Weekend closed with a concert, just as most days at most other SPNM Weekends have done. But this year the concerts took place at the hub of Britain's highly centralised musical scene and so the SPNM capitalised on this and billed the concerts as 'an intensive four-day festival of new music'. It was rather disappointing that little of the music played was very new—there were only five premières among the twenty-two pieces on offer; perhaps in an attempt to forestall such criticism, the SPNM called the series of concerts 'Music of the Decade', but since not a single work from outside Western Europe was included this title was just a little inflated.

Particularly disappointing was Vinko Globokar's recital: his programme, including his own *Échanges, Res/as/ex/inspirer* and *Vorstellung,* with Kagel's *Atem* and Berio's *Sequenza V,* differed from that heard at the 1979 Huddersfield Contemporary Music Festival only in the addition of Pousseur's colourless little *Mnemosyne I.* It would be a pity if this marked a halt in Globokar's development of the trombone as a solo instrument: *Échanges,* in particular, I find an enormously invigorating piece every time I hear it.

The minor technical hitch in Globokar's recital—*Vorstellung* came to an early end when the film snapped—should perhaps have prepared one to expect trouble whenever technology was involved in the subsequent concerts. The following evening the Nyman Band's concert was virtually impossible to listen to at times because of one of the roughest sound mixes I have heard since I stopped going to see punk rock groups. It would be a mistake to apportion blame, but St John's would seem to be the wrong acoustic in which to try to set up a good live mix in the short time available. However, Nyman's music, all of it unfamiliar to me, seemed at worst breezily entertaining and at best (in *Birdwork* and *Songs without Voice*) genuinely exciting.

The Myrha Saxophone Quartet finished their Saturday night concert with another Nyman piece, the première of *Real Slow Drag.* This was impressive in its exhaustive use of a limited range of saxophone sonorities and its exploitation of the capacity of the quartet to sound like one enormous instrument, stretching from the bottom of the baritone sax range through to the top of the soprano. The concert started with the other première in the programme, *Discours V,* the most recent addition to Globokar's series of instrumental debates. The piece began in the crypt bar of St John's with the players moving among the audience, and gradually changed in status from background music to concert music. The players then shepherded the audience up into the concert hall, where we were greeted by a series of loudspeaker pronouncements on the state of music. Once the players had arrived on stage and assumed 'concert' positions, saxophones and tape fell silent and a couple of minutes of mute instrumental theatre closed the piece. All good, clean, well-managed, and provocative fun.

The last concert, by the West Square Ensemble, was less satisfactory. The first half culminated in Ferneyhough's *Time and Motion Study II,* with the cello part heroically executed by Alan Brett but with the various live-electronic support systems on which the piece depends (tape delay, throat mike, and ring modulation) generally poorly balanced. After the interval Harry Spaarnay began Gehlhaar's *Polymorph,* only to have the tape-delay system malfunction. Simon Waters's *Passages* was played again while attempts were made to sort out the problems and, when these attempts failed, Spaarnay played another of the drone-based pieces in his repertoire (Enrique

Raxach's *Chimaera*) and the concert finished. Sadly, this débâcle robbed the audience of the chance to hear Stephen Montague's *The Eyes of Ambush* (composed in 1973 but extensively reworked for this concert), which should have closed the concert and which, judging by the two rehearsals I heard, was a big, powerfully expressive piece.

Thus the Weekend came to a rather frustrating conclusion, though not one that reflected what had gone before. Indeed, in many ways the 1981 Weekend was the most successful in recent years, dispelling much of the complacent insularity that has often prevented really useful discussion and argument taking place. Furthermore the inclusion of a group like the Nyman Band alongside the more traditionally SPNM-ish ensembles would seem to signal a willingness at least to welcome a rather more diverse range of musics into the fold.

MUSICA NOVA

GLASGOW, 13-19 SEPTEMBER 1981

BRYAN ANDERSON

Such has been the success of Musica Nova in recent years that this previously triennial festival of contemporary music, jointly organised by the Scottish National Orchestra and the University of Glasgow, now takes place every two years. In 1981 it was 'under new management', as David Richardson (formerly General Administrator of the SNO) had left for the USA and Professor Frederick Rimmer of Glasgow University had retired since the last festival; their positions as joint directors with Sir Alexander Gibson have been taken over by their respective successors, Fiona Grant and Professor Hugh Macdonald.

Musica Nova is unique among British music festivals for, if nothing else, the far-sightedness with which it was conceived. Musica Nova '81, billed as Glasgow's 'Fifth International Festival of Contemporary Music', lived up to its name and to the festival's past record, with world premières of three commissioned orchestral works, four British premières of works by Lutosławski and Babbitt, and performances of a number of works by the five resident composers (several of which have rarely been heard in this country). Indeed, the main criticism must be that there were too many new works — particularly from the orchestral players' point of view — and too little time in which to rehearse them.

Unlike the last Musica Nova in 1979, when those attending opted for one composer's and/or performer's seminar groups to the exclusion of the others, this time there was one session with each composer and workshops with resident performers which everybody could attend. In fact no events coincided, though with the exception of three open rehearsals that were timetabled in the week's programme, orchestral rehearsals ran concurrently with other activities. This more straightforward arrangement (no doubt the result of comments made about the 1979 Musica Nova) was, in my opinion, a good thing, given the diversity of musical styles and personalities of the five composers. The two from abroad, for example, could hardly have been more different: the controlled aleatoricism of the music of Lutosławski, who appeared somewhat reserved in the seminar room, contrasted strongly with Babbitt's total serialism, and his controversial, witty — at times hilarious — remarks in seminars and in conversation. Sadly there was also a marked contrast in the standard of performance of the orchestral works by these two composers.

Lutoslawski was represented by four orchestral works: *Muzyka żałobna* (Funeral music; 1958); the Cello Concerto (1970), with Roman Jablonski as soloist; and British premières of *Five Songs after Poems by Kazimiera Iłłakowicz* (an early piece dating from 1956-7), and his latest work, *Novelette* (1979), in which Lutosławski appears to be moving in a new direction, though I found its sound-world not as 'novel' as one might be led to expect from the title. *Muzyka żałobna* was performed by the BBC Scottish Symphony Orchestra under Wilfried Boettcher, and the other three works by the SNO with the composer as conductor. The relative simplicity of Lutosławski's music (compared with Babbitt's, for example), the clarity of his notation, and the economy and precision of his conducting secured good performances.

Babbitt, however, did not fare so well. His *Relata I* (dating from 1965) and *Ars combinatoria* (1981) were both receiving their British premières, the former given by the SNO under its principal conductor, Sir Alexander Gibson, and the latter by the BBC SSO conducted by Nicholas Cleobury. I attended rehearsals as well as performances of both these works, from which it was abundantly clear that Nicholas Cleobury was much more at home with a Babbitt score than was Alexander Gibson. Although neither orchestra was familiar with Babbitt's music, Cleobury did manage to achieve a reasonably accurate performance, given the rehearsal time available, whereas *Relata I* under Gibson was at best unsatisfactory, at worst chaotic! One cannot blame Gibson entirely for this: in an article on *Relata I,* Babbitt recommends an absolute minimum of 40 hours of rehearsal time,[1] which is obviously financially impractical in this country at present, but the work should have been allocated many more hours of rehearsal than it was. *Ars combinatoria* was written for and first performed by the University of Indiana School of Music Festival Orchestra, who were able to devote the necessary time to it; from Cleobury and the BBC SSO we got at least a fair impression of this multi-textured and highly exciting new work.

The music of the three British composers, who each received a commission to write an orchestral work for the SNO, presented the same contrasts — and posed the same problems. Here it was Jonathan Harvey's complex new work, *Whom Ye Adore* (1981), that suffered from inadequate preparation. This is the first piece in which Harvey has worked on a large scale with the concept of symmetrical pitch organisation about a central axis. The axis moves from low to high pitches in what the composer describes as 'a series of ten upliftings' (programme note). This technique, dispensing with the notion of a bass at the bottom of the texture, gives the music a floating quality which, along with great subtlety in the use of instrumental colour and quarter-tone tunings, makes for a work of extraordinary beauty. Unfortunately the SNO's performance under Gibson did it no justice and I hope we shall have an opportunity to hear it again soon — after sufficient rehearsal!

The new works by Alexander Goehr and Judith Weir presented the players with comparatively straightforward parts and consequently were given better performances. Weir's *Ballad* for baritone (Stephen Varcoe) and orchestra (1981) takes its text from Senta's ballad in *The Flying Dutchman* (in English translation). But the view of the legend taken by Miss Weir is essentially different from Wagner's, the implication in *Ballad* being that the Dutchman has not found (and possibly cannot find) redemption. In presentation this work is part of a centuries-old tradition of music serving to support and heighten narrative.

If there are reverberations of the music of Wagner in Weir's *Ballad,* then it is Bruckner who lurks between the staves of Goehr's *Deux études* (1981), in which the late Romantic pathos and lyricism of the first movement offsets the following Scherzo, with its frenzied central march. Earlier in the week we had heard his *Little Symphony* (dating from 1963) and, if anything, the new work represents an even greater awareness of late Romantic ideals. It went down well with both orchestra and audience and we shall no doubt be hearing it again before long.

Apart from the seminars and orchestral concerts, Musica Nova offers a number of other concerts, as well as workshops and forums. Robert Taub was present to give a piano workshop one afternoon and a recital the next evening, which included Babbitt's *Three Compositions* (1947), and *Reflections* (1974) for piano and synthesized tape. Babbitt's music was also heard in a concert of electronic music when his *Vision and Prayer* (1961) for soprano and tape was very well performed by Lynn Anderson. In this concert Harvey's *Mortuos plango, vivos voco* (1980), produced in the studios of

IRCAM in Paris, met with technical problems and had to be played through fewer than the intended eight speakers, though there was an opportunity for those who wished to hear the piece in its full glory to do so the following day when the fault had been rectified.

Another artist who made a significant contribution to the festival was Elise Ross. She was the soloist in Lutosławski's *Five Songs* and on the same evening sang Berg's *Three Fragments from Wozzeck;* she also gave a late-night concert of cabaret songs with David Parry (piano), and a workshop with the New Music Group of Scotland on Schoenberg's *Pierrot Lunaire.* In addition to this workshop, the New Music Group of Scotland, under its director Edward Harper, gave the opening concert of works by Goehr, Schoenberg, and Weir, and a 'workshop concert' of the four pieces selected for the Chandos Award for Composition. Introduced at the 1979 Musica Nova, this award is offered to young composers for a short work using a prescribed combination of instruments. From among the pieces selected for presentation in the 'workshop concert', a jury selects the winning composition for the £200 prize. On this occasion the award was shared by Stephen Pratt and Steven Martland.

The week was completed by three forums; two of these (referred to as 'Journal I' and 'Journal II') were intended to generate discussion which could be used as a basis for launching a new publication. Journal I, entitled 'How do we evaluate the music of the 50s and 60s?', resulted in a great deal of circumlocutory debate which got nowhere—possibly because nobody knew quite where we were supposed to be going. Journal II, 'The development of the contemporary orchestra', did produce a few positive suggestions about the performance—or, more importantly, the rehearsal—of contemporary orchestral music. The third forum (designated a 'Publishers' Forum') degenerated into a session in which representatives of certain publishing houses discouraged aspiring composers, in spite of the efforts of the chairman (Oliver Knussen), other publishers' representatives, and a few members of the audience to inspire more constructive discussion.

The range of contemporary music played and discussed at Musica Nova and, of course, the debate and argument generated by the seminars and concerts make this festival a very significant contribution to the contemporary music scene in this country; who knows, if its success continues it may even become an annual event.

NOTE:

[1] R.S. Hines, ed., *The Orchestral Composer's Point of View* (Norman, Oklahoma: University of Oklahoma Press, 1970), p.37; Babbitt's article is reprinted as *'Relata I', Perspectives of New Music,* 9/1 (Fall – Winter 1970), pp.1-22.

25TH WARSAW AUTUMN INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

18-27 SEPTEMBER 1981

ADRIAN THOMAS

Poland in the hot sun of last September was in a surprisingly robust frame of mind. For all the shortages and uncertainties, there surfaced time and again that spirit of determination and resilience which has so characterised this country over the centuries. The 25th Warsaw Autumn was no exception, for it mounted as varied a programme as was financially possible (no large-scale opera this time) and survived last-minute cancellations with rueful smiles. Unfortunately the absence of the Georgian State Symphony Orchestra from Tbilisi deprived us of the world premières of the second version of Alfred Shnitke's *Cantus perpetuus* (1981) and of *Mountains* (1979-80) by the young Polish composer Aleksander Lasoń (b. 1951). Similarly, the first Polish performance of Krzysztof Meyer's *Interludio drammatico* (1980) failed to materialise when the Gruppe Neue Musik Hanns Eisler from Leipzig decided not to cross over from East Germany.

Among the remaining non-Polish participants, there was a disappointingly unrehearsed Ensemble 20. Jahrhundert from Vienna, conducted by Peter Burwik, in two programmes of Webern and Reich, although the group's leader gave an excellent account of Webern's op.7 and it was a joy to hear Franz Schreker's rarely performed *Kammersymphonie.* I missed an apparently superb performance of Messiaen's *Visions de l'Amen* by the Turkish duo Elif and Bedii Aran, and also a female students' chamber choir from Plovdiv, Bulgaria. Of performances by Polish ensembles, one predictably stood out. The Polish Chamber Orchestra under its conductor Jerzy Maksymiuk is undeniably the finest orchestra in Poland; its concert, given by the strings halfway through the festival, was brilliant, and never more so than in Maksymiuk's dramatic reading of Schoenberg's *Verklärte Nacht.* I'll be returning to the Polish pieces in this programme later. Two other performances rose to the occasion, notably of works that also soared above the general level of musical inspiration: one was the performance by the Polish Radio and TV Symphony Orchestra from Cracow, under its conductor Antoni Wit, of Xenakis's *Aïs* (1980); the other was that by the National Philharmonic Symphony Orchestra of Cristobal Halffter's *Elegias a la muerte de tres poetas españoles* (1975), conducted by the composer.

Aïs, 'the land of the dead', uses fragments of *The Odyssey,* Sappho, and *The Iliad* in a ritualistic evocation of the beyond, demanding great virtuosity from the amplified baritone (Spyros Sakkas) and the percussionist (Stanisław Skoczyński). With its vivid orchestral writing and clear ideas, this was music that spoke directly and naturally through its unaffected return to basic musical impulses. Halffter's *Elegias* shared something of this quality, although by over-extending his ideas he weakened what was otherwise a work of some passion. Of the other 'foreign' pieces in the festival one was particularly impressive—Joji Yuasa's warmly resonant *Scenes from Basho* (1980)—and one particularly boorish—Donald Erb's Cello Concerto (1975).

But for the visitor to the Warsaw Autumn it is the Polish music that provides the barometer of the contemporary Polish musical ethos. I have to say that, with one or two distinctive exceptions and one or two idiosyncratic aberrations, the forecast from the start was 'low and unchanging'. The opening concert was overshadowed by the death two weeks earlier of Tadeusz Baird (b. 1928) and the death earlier in the year of Kazimierz Serocki (b. 1922). These two had been largely responsible for the founding of the Warsaw Autumn Festival in the difficult mid-1950s, and in his foreword to this year's programme Baird touched upon the central reasons for starting the festival, reasons that are as valid today as they were 25 years ago. Baird's *Concerto lugubre* (1975), heard previously at the 1976 festival, had been programmed before his death and provided a melancholic and flawed reminder of the lyrical and fragmented impulses that permeate his music, while Serocki's *Poezje* (1969) came across mainly as a poignant throw-back to the earlier days of Polish post-expressionism.

Each of the relatively well-known surviving members of the generation of Polish composers born in the 1920s and 1930s was represented, with the exception of Augustyn Bloch, Andrzej Dobrowolski (now working in Austria) and Witold Szalonek (working in West Berlin). And a mixed bag of tricks this group proved to be. Włodzimierz Kotoński's orchestral *Sirocco* (1980) lurched from one belch of hot air to another, its featureless ineffectuality meeting with as cool a reception from a Polish audience as I can remember. On the other hand Wojciech Kilar's *Exodus* for choir and orchestra (1981), in his now familiar block-buster vein, received rapturous if cheeky applause (including a bleeting sheep somewhere in the audience). A poor man's *Bolero*/'Mars' with more than a touch of the wide-screen *Exodus,* Kilar's monothematic piece—conceived, so we were proudly informed, in only two minutes—stolidly circumnavigated itself for a full half hour. Kilar claimed later in an interview on Polish

Radio that *Exodus* was written in solidarity with Solidarity, though in the light of more recent events its deliberate martial character could well be ascribed to other forces. Trite though it was, *Exodus* was probably the only piece whose theme the festival audience was humming as it left. The sense of general creative depression was not helped by Zygmunt Krauze, whose *Diptychos* for organ (1981) lacked all imagination and betrayed an excruciatingly naive dependence on chains of primitive suspensions. Krauze's near contemporary Tomasz Sikorski maintained his minimalist posture with *Hymnos* for piano (1979), played with controlled abandon by the composer, but its 20 or so figures with their brief repetitions proved neither entrancing nor dynamically cumulative.

As so often in the past, it was the music of Henryk Mikołaj Górecki and Bogusław Schäffer that succeeded in raising the temperature. Górecki is known for his rigorous economy and restraint which sometimes border on the simplistic. His Harpsichord Concerto (1980), stunningly played by Elżbieta Chojnacka and the strings of the Polish Chamber Orchestra, is quite possibly the jolliest and most flirtatious piece he has written. Only his unpublished *Pieśni o radości i rytmie* (Songs of joy and rhythm; 1956) for two pianos and orchestra shows a comparable élan. The first part of the Harpsichord Concerto also looks back to works like *Refren* (Refrain; 1965) with its rapid repeated figurations, irregular flourishes, and the gradual accumulation of melodic line and harmony. The wrist-fracturing passage-work for the soloist in the second part, however, became a sort of manic pursuit after Poulenc. Quite where this unlikely Concerto is leading Górecki is unclear, but its reception, encore and all, reinforced the impression that the Polish public this year openly favoured the popular end of the market.

Bogusław Schäffer – the Black Sheep of Polish music – continues to surprise. Who else could have kept an audience enthralled from 11 p.m. to gone 1 a.m. with a continually varied sequence of music-theatre pieces such as he devised this year? He showed his loving irreverence for *Tristan* in his jazzy *BlueS I* for two pianos and tape (1972); his *Out of Tune II* (1980), for dead-pan cellist ('What I did do?'), Chico Marx pianist, and straight soprano, was a superb piece of vaudeville; and his more searching *Kwartet* for four actors (1966), which ranged from musical allusions and acrobatic sculpture to intricate word-play and behavioural experiments, was a brilliant hour-long *tour de force* which even those who did not fully understand Polish could appreciate in large measure. Schäffer is clearly supremely confident in cocking a snook at the contemporary conventions taken so seriously elsewhere.

When I was last in Warsaw, in 1976, the names of Andrzej Panufnik and Roman Palester were still taboo. Now the rehabilitation of these two exiles seems secure. Panufnik was represented by his mild but beautifully crafted *Concertino* for percussion and strings (1980), while from Palester we heard the first performance of his substantially revised *Metamorphosen* for orchestra (1966), not a work of great individuality, but chock-a-block with ideas and plentiful echoes of Hindemith.

There was rarely a glint of gold among the dross served up by lesser-known Polish composers, most of them born in the 1940s and 1950s. Of the better works, Marek Stachowski's *Choreia* for orchestra (1980) was typically secure and idiomatic, but the structural imbalance created by concluding this slow ritualistic piece with what was essentially a fast coda remained unsolved. Zbigniew Penherski's *String Play* (1980), a sort of 'Hello' Symphony in one movement, barely survived its incidental humour. One composer who often impresses in his modest way is Zbigniew Bujarski, a contemporary of Penderecki and Górecki. He is probably best known for his music of the mid-1960s, *Kinoth* for chamber orchestra (1963), and *Contraria* for symphony orchestra (1965). On this occasion we heard his *Kwartet na otwarcie domu* (Quartet for the opening of a house; 1980), written for a chamber music festival held at Penderecki's sumptuous residence near Cracow. Although Bujarski calls it an occasional piece, it unfolded as one of the most substantial and persuasive of this year's offerings. Its language is rather Bartókian, but what was refreshing was Bujarski's ability to weld his ideas into a musical argument. Like the String Quartet (1980) by the younger Eugeniusz Knapik (b. 1951), Bujarski's quartet incorporates into a generally non-tonal fabric references to cadential and triadic formulae with a naturalness and purpose absent in other Polish compositions that attempted similar tonal rapprochements.

Four Polish composers were accorded a first appearance on a Warsaw Autumn programme this year: Paweł Buczyński (b. 1953), Georg Katzer (b. 1935), Andrzej Roman Kurylewicz (b. 1932), and Ryszard Szeremata (b. 1952). The younger pair easily outstripped their elders. Szeremeta's *Advocatus diaboli* for symphony orchestra (1980-81) was a worthy attempt at jazz – classical fusion, which emerged as a sort of up-beat Ruggles. The sequences were too obvious, the strings were drowned, but for all its predictability it was at least a lively conclusion to an otherwise tedious concert by the Łódź State Philharmonic Symphony Orchestra under Andrzej Markowski, in which Aurèle Nicolet and Heinz Holliger battled valiantly against compositional and orchestral odds in two double concertos by Edison Denisov (1978) and Paul-Heinz Dittrich (1980). Buczyński's *Muzyka opadających liści* (Music of falling leaves; 1980) came during the concert given by the strings of the Polish Chamber Orchestra. This work won first prize in the 1980 Young Composers' Competition of the Polish Composers' Union. To judge from the music of Buczyński's contemporaries heard at the festival it was a worthy winner, forthright and strong at the outset, moving gradually towards a subtle and gentle lyricism. Buczyński's sense of tone colour and his handling of tonality were masterly.

Buczyński, at 28, was the youngest Polish composer represented in the festival proper, and I had to go to an extra 11 p.m. concert in the Academy of Music to hear pieces by composers in their early or mid-twenties. I can understand the repertory committee being reluctant to risk a 'student' work in a main concert, but at least two of the seven composers in this chamber recital deserved a wider hearing than they got at so poorly supported a fringe event. Marcin Błażewicz's String Quartet was enthusiastically performed by the student players, who vividly captured its concentrated and gutsy imagery. Renata Kunkel's *Penetracje* (Penetrations) for flute and percussion (Skoczyński in fine form again) outshone the works by the four woman composers in the official festival (Bernadetta Matuszczak's *Canticum per voci ed orchestra* (1978-9), Krystyna Moszumańska-Nazar's Second String Quartet (1979), Grażyna Pstrokońska-Nawratil's *Arabeski* for string quartet (1980), and Marta Ptaszyńska's *Dream Lands, Magic Spaces* for violin, piano, and percussion (1979)). Kunkel's finely judged control of sonorities between flute and percussion was matched by a flawless sense of timing.

And what of the two figures who still dominate the Polish image at home and abroad? There were in fact two works each from Lutosławski and Penderecki. Lutosławski's *Grave* for cello and piano (1981) is anything but grave. The dynamically swirling cello writing is strongly complemented by the harmonic support of the piano, and its structure is more adventurous than his other recent work for solo instrument and piano, the oboe *Epitaph.* The *Novelette* for orchestra (1979) received its Polish première in the opening concert with the Polish Radio National Symphony Orchestra from Katowice conducted by Jacek Kasprzyk. Unlike any of his other works since *Jeux vénitiens, Novelette* thunders in *forte* with repeated chords such as those found at the climax of the Cello Concerto. And although Lutosławski integrates this idea early in the piece, the return of the chords at the very end shows a marked departure from his previous works in that the forward momentum created by the favourite Lutosławskian structure of preparation (three Events) and dénouement (Conclusion) is put, as it were, in quotation marks by this final cadence. It sets the seal on a rather light-hearted work which recalls the skittish qualities of the Double Concerto and his rekindled interest in melody in *Mi-parti*. It will be interesting to see how he finally conceives his Third Symphony for the Chicago Symphony Orchestra: it may be some time before we hear it because Lutosławski has spent the last two years on the main movement only to set it aside in order to start afresh.

The talking-point at the close of the festival was the Second Symphony (1980) by Penderecki. Some of us had earlier stood for 40 minutes in a crowded St Anne's Cathedral for his *Te Deum* (1979), with its muddled turn-of-the-century mixture of Verdi, Wagner, Stanford, and Florent Schmitt; there was no denying the effect of its full-blooded choral writing and of the excited use of the orchestra, but the inclusion of a Polish patriotic hymn seemed superfluous to Pole and non-Pole alike. The whole affair had a morose and rancid quality: compared with Schäffer's use of archaic liturgical idioms in his *Missa elettronica* (1976) or Górecki's many recollections of simple choral styles, this *Te Deum* was an ingloriously cobbled artefact. The Second Symphony, postponed from last year's festival, was similarly disturbing,

Darmstadt 1982

11. – 28 Juli

31. Internationale Ferienkurse für Neue Musik

Leitung Friedrich Hommel

KOMPOSITION

Clarence Barlow · Péter Eötvös
Brian Ferneyhough · Helmut Lachenmann
Wolfgang Rihm

Hugues Dufourt · Gérard Grisey · Michaël Levinas
Tristan Murail Séminaire Groupe L'Itinéraire

Erhard Grosskopf · Horatiu Radulescu
Walter Zimmermann Ateliers

INTERPRETATION

Irvine Arditti Violine · Pierre-Yves Artaud Flöte
Roger Heaton Klarinette · Herbert Henck Klavier
Nora Post Oboe · Armin Rosin Posaune
Rohan de Saram Cello · Markus Stock-
hausen Trompete · James Wood Percussion

THEORIE/ÄSTHETIK

Carl Dahlhaus · Harry Halbreich · Otto E. Laske
Costin Miereanu · Hans Otte

AUFNAHMELEITUNG/TECHNIK

Ludwig Klapproth

ORGANISATION

Wilhelm Schlüter

Kranichsteiner Musikpreis 10000,– DM

Computer-Musik · Exkursionen · Konzerte
Mushroom finding · Musikalien
Natur der Klänge: Lecture event for John Cage
Seminare · String sound studio
Tonband-Kongreß · Videomusik · Vorträge

Internationales Musikinstitut · Nieder-Ramstädter Straße 190 · D-6100 Darmstadt

although in this instance the unchallenged model for the pastiche was Bruckner. Once again, forgetting that this was 1981, one could occasionally appreciate the power of the orchestral writing, but it was poor-quality Bruckner and the inclusion of the opening phrase of *Stille Nacht* was utterly specious. This Symphony bears no audible resemblance whatsoever to Penderecki's music of the 1960s and 1970s, and many commented on the implausibility of artistic integrity's bridging such a gap. Penderecki's motives may be suspect, but the Polish public lapped it up. No doubt the hard-line arbiters of taste further east will seize upon this Second Symphony as a new, 'acceptable' face of contemporary music, and who knows what that will lead to?

I cannot end this report without mentioning another 'extra' concert of electronic music put on by the doughty Experimental Studio of Polish Radio. Held in the welcome coolness of the underground Mały Teatr, the programme included Krzysztof Baculewski's punchy and raunchy *Quartier latin* (1981), Elżbieta Sikora's rather strident *La tête d'Orfée* (1981), and Bohdan Mazurek's delightfully gentle musings and jazzy dance rhythms in his *Six Electronic Preludes* (1981).

What is going to happen to the 1982 Warsaw Autumn no one can tell. The outlook is grim: on a purely practical level, I was told, for example, that the Studio at Polish Radio had enough tape to last only until December 1981. On its past record, the Warsaw Autumn should resurface with even more determination, but I hope to hear Polish music with more adventure and grit than was evident this time.

STEVE REICH

DAVE SMITH

Saturday 26 September 1981 saw the welcome return of Steve Reich and Musicians to the Queen Elizabeth Hall. Reich's music is by now sufficiently well-known in Britain to have influenced the work of several British composers as well as those working in commercial music. The concert offered a representative sample of his work from the last ten years and consisted of Part 1 of *Drumming* (1971), *Music for Mallet Instruments, Voices, and Organ* (1973), Octet (1979) and the recently completed *Tehillim*—the last two receiving their first British performances.

Drumming is Reich's longest piece to date (1½ hours) and the last one to use the 'phasing' technique which had dominated his work for seven years. At its most basic phasing involves the simultaneous performance of two identical musical 'loops' which move at slightly different speeds. This can throw up engaging and sometimes quite surprising results, but the relative success of each piece depends a good deal on some apparently quite simple decisions such as the instrumentation and the internal melodic and rhythmic character of the loop itself. A high standard of performance is necessary too. Reich has always been well served by the abilities of his performers and this concert was no exception. Part 1 of *Drumming*, in particular, communicates the amazing virtuosity of his leading players, Russ Hartenberger and Bob Becker. They took the piece away at quite a lick, but still seemed untroubled. The sound of the tuned bongos adds extra electricity (marimbas playing the same patterns in Part 2 sound rather soporific in comparison): and it's no accident that Reich's most impressive phase pieces (Part 1 of *Drumming,* and *Piano Phase* (1967)) are those that use instruments with a sharp attack (drums, pianos). Moreover the loop figures of both these pieces contain rhythmic ambiguities that are multiplied in the successive phase relationships.

The music that has appeared since Reich abandoned phasing in 1971 has confirmed the suspicion that Reich is not keen to venture too far outside a well-proven territory; in other words some pieces (most notably *Music for a Large Ensemble* (1978)) shed little further light on researches made earlier. Three quite audible structural techniques dominate these works: progressive augmentation (*Four Organs* (1970) represents the earliest and purest example); 'rhythmic construction' (a process in which beats are gradually substituted for rests—it was first heard in the impressive opening of *Drumming*); and harmonic progression. Whereas phasing always sounds interesting, the endless repetition of these techniques tends to give a soothing predictability in some works, three of which (*Clapping Music* (1972), *Music for Pieces of Wood* (1973), and *Music for 18 Musicians* (1976)) even use the same rhythmic pattern.

The second work on the programme at the QEH, *Music for Mallet Instruments, Voices, and Organ,* combines these techniques and is also Reich's earliest attempt to sustain a single combination of timbres throughout. The result is unsuccessful: one tires quickly of the same formal devices and also of the immediately comfortable, peach-coloured, sugar-coated sound-world, a far cry from the challenging austerity of (again) Part 1 of *Drumming* and *Piano Phase. Music for 18 Musicians* gives evidence of a much more considered attitude towards timbre and harmonic progression, with results that still surprise and delight. It remains Reich's most successful piece of the last ten years.

It didn't seem a very good plan to follow *Music for Mallet Instruments, Voices, and Organ* with the Octet: the pieces are not dissimilar enough. The fast and difficult piano patterns of the Octet are agreeably funky and some longer melodic lines of refreshing unpredictability appear on the flute and piccolo at times. But the neutral world of long, directionless, diatonic discords is the same as that of *Music for Mallet Instruments, Voices, and Organ* except that here there is a reminiscence of Stravinsky. In the QEH performance the harmonic repetition tended to obscure the melodic development after the first few minutes, and this was probably emphasised by the ill balancing of Reich's usually reliable light amplification.

More interest was directed towards Reich's new piece *Tehillim* (Hebrew for 'praises', 'psalms'), a setting in Hebrew of extracts from four biblical psalms for four female voices and a mixed ensemble, which (in this performance at least) was dominated by tuned tambourines without jingles, clapping, and maracas. The programme note promised 'no fixed meter or metric pattern' and 'no short repeating patterns' as the logical result of setting a text. However, the music was immediately recognisable as Reich's by virtue of the familiar harmonic techniques (grounded here by a suitably resonant double bass) and an incessant, fast pulse which proved to be difficult to sustain on maracas. Early on the canonic vocals were effective, but any sustained instrumental doubling detracted from their effort. Here as well perhaps the amplification caused the changing harmonies to eclipse an expanding melody. The material, while not rhythmically repetitive, is certainly melodically repetitive, and this in conjunction with the generally aggressive, percussive nature of the accompaniment again evokes Stravinsky quite strongly, *Les noces* in particular: apart from anything else, both works contain too much singing.

The beginning of Part 2 (the work is in two parts) really is a step forward, though. It is slow and relaxed, at an altogether different pace from all Reich's previous music, which (with the single exception of *Violin Phase* (1968)) is fast and energetic. This is sparsely textured and tinged with imaginative coloristic resource. It approaches that kind of Romantic harmony that is out of fashion with most of today's 'straight' composers but which is enjoying a boom in commercial music. The vocal lines here seem to owe as much to the Andrews Sisters as to Stravinsky. It is this section of *Tehillim* that represents a path Reich should explore further, since it is apparently devoid of rigid structuralism (for which the time is past) and more open to human flights of imaginative fancy.

By comparison, the last section is bad news, being a 'recapitulation' at the fast tempo. It presents little in the way of new information—the general intention appears to be a gradual build-up and increase in intensity with the usual sudden cut-off at the end. Music like this, in which machine-like precision and hypnotic effect are strong elements (however much Reich emphasises structure), is more likely to cause an audience to respond with unrestrained enthusiasm than with critical distance. The last few minutes of *Tehillim* smack of the shrewd businessman who knows how to milk his audience rather than the capable composer who knows how to finish a piece.

KORUNK ZENÉJE
(MUSIC OF OUR TIME)
BUDAPEST, 20-28 OCTOBER 1981

MARGARET McLAY

If the Music of our Time festival in Budapest was shorter this year than on previous occasions, then at least visitors had the benefit of some spare time to explore this beautiful city, and there was no danger of the 'musical indigestion' that can result from more intensive festivals! And if the proceedings lost momentum somewhat in the middle, this was hardly surprising since the stamina of Hungarian musicians had already been tested to the full by all the celebrations surrounding the Bartók centenary. Not only that, but Budapest had lately played host to conferences of the International Music Council and the International Association of Music Librarians. (You would be mistaken if you thought that Hungarian musicians could now relax — 1982 is the centenary of Kodály's birth!) However, on paper, at least, the programmes promised to be interesting enough, beginning with Hungarian premières of recent works by György Kurtág and ending with a concert by Hungary's leading exponents of experimental music, the New Music Studio. In between was a concert of Berio's music (he was this year's 'featured' composer), a concert by the Nouvel Orchestre Philharmonique de Paris including works by Gilbert Amy and Jean-Louis Florentz, a recital by the young percussionist Gábor Kósa, orchestral works by László Vidovszky, Miklós Kocsár and Sándor Balassa, a concert of Latvian music by the Latvian Chamber Orchestra, some Swedish electronic music, and a concert of works by members of the Young Composers' Group of the Association of Hungarian Musicians.

There was a great sense of occasion for the opening concert. The occasion of two Hungarian premières of works by Kurtág (b. 1926), generally accepted as the leading composer in Hungary today, was an important one in Budapest musical life. This was especially so since one of the works, the song cycle for soprano and chamber ensemble *Poslaniya pokoynoy R. V. Trusovoy* (Messages of the late R. V. Trussova; 1979-80), a setting of poems by the Russian poetess Rimma Dalos who now lives in Hungary, is an unusually extended work by a composer who is otherwise noted for the brevity of his music. It was not surprising, therefore, that this concert was the best attended of the 'week'. The other Kurtág première was of the short choral work *Omaggio a Nono* (1979), also to poems by Rimma Dalos, which received its world première in London in February 1981, when it was given by the BBC Singers; in the same month, at a BBC College Concert, *Poslaniya* received its first British performance, by the Hungarian soprano Adrienne Csengery and the London Sinfonietta.

There were revealing differences between the British and Hungarian performances. *Omaggio* on the whole fared better in London. The augmented BBC Singers produced a more beautiful tone than their counterparts from Hungarian Radio and Television, and especially, captured the right sound for the more lyrical movements. They also paced the pauses between the movements well, whereas the Hungarian choir seemed to want to get on with the piece as quickly as possible. The six movements are short enough and to give the impression of rushing them detracts from them considerably. Kurtág's style is so concise that the attention needs time to achieve the degree of focus necessary to follow the music. It was not all on the 'plus' side for the BBC Singers, however; the Hungarian choir gave a far more spritely performance with just the right amount of humour for the first movement, whose text consists merely of various declensions of the Russian pronoun 'whose?'! Kurtág, incidentally, requires a large choir to perform *Omaggio,* 'at least 70'. The BBC Singers eventually managed to muster 47 or 48, and although the choir at the Budapest performance was supposed to be much larger, in fact they had no more than 51. The work poses many problems of pitch and it is difficult to find the requisite number of singers who can cope with them. Probably the only way Kurtág will hear the piece with the forces he intended is if some kind impresario arranges for the BBC Singers and the Hungarian Radio and Television Choir to get together!

In contrast, the Budapest performance of *Poslaniya* was more successful than the London one, if only for one reason: the balance in the instrumental ensemble was far better. On both occasions Adrienne Csengery sang magnificently, but the London performance was marred by the fact that owing to bad placing the clarinet and horn dominated the texture, while the cimbalom, mandoline, and xylophone were hardly audible at times, so that much detail was obscured. (This imbalance has to a large extent been mixed out on the BBC tape.) In Budapest the clarinet and horn were at the back of the ensemble (the Budapest Chamber Ensemble) and played with much more restraint. The conductor was András Mihály who is himself a composer and who is an excellent interpreter of contemporary music. (He teaches in the same department as Kurtág at the Academy in Budapest, and he understands Kurtág's music particularly well.) Unfortunately the Budapest performance was spoiled by poor intonation, especially from the wind instruments, and overall the playing was too restrained so that some of the louder movements lost their impact; the ensemble could easily have played up without fear of drowning Adrienne Csengery. Both works make an immediate and forceful impression, so in spite of the shortcomings of the performances it is not surprising that they were enthusiastically encored.

The Berio concert should also have been quite an event but Berio himself was unable to be present because he was heavily involved in work on his opera *La vera storia* (1976-81). His absence was partly made up for by the appearance, on the night, of a book of extended interviews with the composer by Bálint András Varga. Such booklets have become a regular feature at the Music of our Time festival and are one of its outstanding achievements. Their speed of production is a *tour de force* for Editio Musica Budapest: the interviews are often conducted in the same year in which they are to be published; they then have to be translated into Hungarian and printed, always in time for the appropriate concert. Even by Hungarian standards they are cheap, about 30 pence, but they are nevertheless attractively presented. British readers may be familiar with *Lutosławski Profile* by Bálint András Varga (London: Chester, 1976), which is an English translation of one of this series. The Berio booklet is no less informative, containing a brief biographical sketch, his thoughts on several aspects of contemporary music and on his own music, plus a list of all his works to date (except those he has suppressed), a list of all the articles in the journal *Incontri musicali* (1956-60), which he edited, and programmes of the concerts that *Incontri musicali* put on with Italian Radio and Television.

To return to the concert itself, there were two works: *Il ritorno degli Snovidenia* (1976-7) for cello and orchestra, and *Coro* (1975-6) for chorus and orchestra; both were receiving their Hungarian premières. The solo cello part in *Il ritorno* was well played by Miklós Perényi but, surprisingly, the rest of the performance was disappointing. The work is directed to be played *piano* almost throughout, but the Hungarian State Orchestra, conducted by Péter Eötvös, played much of it *mezzo forte,* which is not the most interesting of dynamic levels. Because of this, many of the work's subtleties were lost, and the texture appeared too monochromatic; this was relieved only towards the end with an increase in dynamic. *Coro* was a much more enjoyable experience (perhaps it was better rehearsed). Here the orchestra was joined by the Südfunk-Chor from Germany and Lóránt Szűcs playing the solo piano part. It was good to have the opportunity to *see* a performance of this work, to appreciate its more visual aspects, such as the disposition of the choir amongst the instrumental ensemble, and the way in which the individual singers sometimes sang to, or at, each other. Singers and instrumentalists performed excellently, obviously enjoying the work's more humorous aspects.

Of the other intervening concerts perhaps the evening of percussion music played by Gábor Kósa (b. 1950) made the greatest impression. I liked much of his own piece *Híd* (Bridge; 1979-80) for vibraphone and tape. The work is a bridge in a number of ways: it is bridge-shaped in construction; it is a bridge between electronic and 'live' sound; and it is hoped that it will be a bridge between the artist's experimental workshop and the general public. All the tape material was derived from the vibraphone, and Kósa achieved some interesting sounds with this. If anything, the piece was too long in the middle, where it seemed to lose momentum. The most successful piece in the programme was Xenakis's *Psappha* (1976), whose compelling rhythms really engaged the attention.

Induló (March; 1979-80) by László Vidovszky (b. 1944), which was given its première at a concert of Hungarian orchestral music, sounded promising but was played with apparent incomprehension by the orchestra, on this occasion the Orchestra of the Budapest Philharmonic Society, whose

usual job is to accompany the Opera. The title 'March' is ironic: the piece is a procession of subtle and slowly shifting harmonies, which would repay closer study at a more understanding performance.

The concert of works by members of the Young Composers' Group was disappointing. While all the pieces were technically competent, it was difficult to discern any spark of originality in any of them. I did like *Capriccio szólófuvolára* (Capriccio for solo flute; 1981) by Balázs Szunyogh (b. 1954), which was expertly played by István Matuz. Szunyogh overcomes the difficulty of writing for a solo wind instrument by using some Baroque-like textures (without resorting to Baroque tonality!), perhaps not an original solution, but it worked well here. To be fair, not all the young composers in the group were represented at this concert, and those that were did not necessarily have their best works performed.

However, if this concert and the concerts of French orchestral and Swedish electronic music all failed to stir the imagination, the composers can take comfort from a comparison with the contributions of the Latvian Chamber Orchestra, who presented one of the most tedious concerts it has ever been my pleasure to hear. Not that they played badly — far from it: they achieved a pleasant sound despite the curiously deadening acoustic of the much-discussed Vigadó concert hall. It is a pity that this recently restored hall, on which so much effort and expense has been lavished, should not be a more successful venue: one Hungarian critic, shortly after its reopening, referred to the 'genteel poverty of the acoustically unsatisfactory Vigadó auditorium'. To say that the most interesting piece in the Latvians' programme was an orchestration of the Prelude and Fugue in E minor from Shostakovich's 24 Preludes and Fugues (1950-51) is a sad reflection on the rest of the music. Apart from a work by the Soviet composer Georgy Sviridov, neither dates of composition nor programme notes were given for the remaining items, but they sounded as if they came from the early fifties and were written heavily under the influence of Stalin's socialist realism; yet in the case of the last composer on the programme, Kangro, this cannot have been so, because when he appeared to take his bow he looked no more than 40 (dates of birth were lacking too)! We were treated to a diet of watered-down Shostakovich (or worse, Prokofiev!), which was pleasant and harmless enough, but none of it was sufficiently strong to engage the attention in the first place, let alone retain it.

Apart from the Kurtág evening, the final concert was for me the highlight of the 'week', since it featured works by the New Music Studio. (I have written in greater detail about the New Music Studio in an article elsewhere in this issue, to which readers should turn for more information). One never knows what to expect at a Studio concert. It is possible to be utterly bored and thoroughly interested in turn, but it is usually a worthwhile experience. Each of the three composer founder-members of the Studio was represented in the programme. László Sáry's contribution was a delightful piece entitled *Socrates utolsó tanácsa* (Socrates' last teaching; 1980) for voice and piano. The title and musical material alludes to the third movement ('Mort de Socrate') from Satie's dramatic symphony *Socrate.* The piano part is in three single strands, the middle one of which is rhythmically independent of the outer two. The voice follows the middle strand with a text of broken-up and intermixed French words. The result is a hesitant texture of great delicacy. The piece was, if anything, rather long for its unchanging texture and dynamic, but it made an attractive sound.

Zoltán Jeney was represented by his recent work *Arupa* (1981), which was played in London earlier in 1981. This is written for specially made instruments: metal bars which are struck by the performers. A steady pulse is given by a drummer, and an instrument such as an organ holds down a constant fundamental C. Having started together the individual players then proceed separately through a series of given rhythmic patterns. This is a fairly well-worn formula, but to appreciate the resulting 'canon' as it develops in such a piece it is essential that the sound of the instruments should be tolerable; unfortunately the bell-like tones of the metal bars were over bright and set up a ringing in the ears which made the piece very difficult to listen to and obscured any detail. It would be better played on softer-toned instruments to give the musical idea a chance to be judged on its own merits.

The final item was a complete surprise: a little musical burlesque by László Vidovszky on the tale of Narcissus and Echo (*Nárcisz és Echó,* ?1980). It is not entirely fortuitous that, despite the title, the text is in German, for the work sends up a number of German operatic traditions, notably Wagner and the late Romantics. There was some excellent piano and solo cello playing from the ensemble (which was unnamed but was presumably drawn from the members of the Studio itself), as well as fine singing from the soloists. The chorus (the Girls' Choir of the Central Chorus of the Young-Friends-of-Music Club — in fact the group was smaller than its title!) sang well despite having no conductor, especially in the heavily syncopated final number, a suitably cheerful chorus of mourners summarising the work's 'most important teachings'; this was enthusiastically encored, and made a splendidly festive ending to the festival.

INTERNATIONAL FESTIVAL OF ELECTRONIC MUSIC, VIDEO, AND COMPUTER ARTS

BRUSSELS, 28 OCTOBER – 10 NOVEMBER 1981

STEPHEN MONTAGUE

Certainly one of the most ambitious electro-acoustic music festivals this season, or for that matter in any recent season, was the International Festival of Electronic Music, Video, and Computer Arts, held in Brussels last autumn. The two weeks of concerts, exhibitions, demonstrations, lectures, and workshops covered nearly every aspect of the electro-acoustic field. Composers and ensembles from Europe, Canada, the USA, and Britain were invited. The music contingent from Britain included Hugh Davies, Jonty Harrison, Kevin Jones, Denis Smalley, Alejandro Vinao, Trevor Wishart, and myself. The British visual and video artists were Dominic Boreham, Paul Brown, Nigel Johnson, Steve Scrivener, David Smyth, Julian Sullivan, and Peter Trupin. The concerts, conferences, lectures, and installations took place at various locations throughout the city: the Palais des Beaux Arts, the Shell Auditorium, the Galerie Ravenstein, and a wonderful performance space in an old factory warehouse dating from the Industrial Revolution, called simply 'Plan K' (situated appropriately on rue Manchester).

I arrived on the evening of 1 November, by train since the promised prepaid air ticket failed to materialise. (One of the unhappy aspects of the festival was a serious cash-flow problem: everyone had been promised more than could be delivered.) We were all housed in the famous Hôtel Métropole — one of the last great red-velvet, gold-trimmed monuments of the *fin de siècle*. Its plush café was the venue for many post-concert discussions and quite a few early-morning hangovers.

The format of the festival activities was a round of exhibitions, lectures, conferences, and workshops during the mornings and afternoons, a long dinner, then an electronic tape concert at Plan K at 8 p.m., followed by a live electronic concert at 9.30. The first group I heard was a young Dutch ensemble called Het Nieuwe Leven (The new life), made up of six performer – composers (Dick Brostlap, Jan Boerman, Tony van Campen, Huib Emmer, Marga Mulder, and Victory Wentink), whose manifesto, it seems, commits them to the elimination of 'the traditional division in European music between instrument maker, composer, and performer'. Each member, therefore, builds his own instruments, composes the music, and plays it. The results varied greatly from work to work, but on the whole performances were quite good and the evening was rather interesting.

The best theatrical event of the festival took place the afternoon after I arrived. A rented Steinway grand piano had to be moved to the fifth floor of Plan K for the afternoon rehearsals and evening concert. Plan K, however, is not the

sort of building designed for easy internal access: its narrow staircases were made for files of sweating Belgians hauling bricks, not a nine-foot, legless grand. There were several abortive attempts at the stairs, but alas no joy, and frustration soon turned to gloom. Expletives flew in Flemish and French until finally the Steinway was trussed up like a hippo off to the zoo and winched bodily up the outside of the building to the fifth-floor window by an improvised roof crane, ropes, chains, and a jeep. A blind piano tuner (lost earlier on the floor below) attempted to restore its dignity by an internal examination, tuning, and a careful rub-down. The rehearsal was three hours late, but it was nearly worth it.

The concert that evening was a retrospective of one of the great pioneers of electronic music, Morton Subotnik. The first two pieces were tape works created in the sixties and seventies — *Touch* (1964) and *Butterfly* (1974); these were followed by two recent 'ghost' score works: *The Last Dream of the Beast* (1979-80), beautifully sung by Joan La Barbara, and *The Wild Beasts* (1978) for trombone and piano, played by James Fulkerson and myself. The last two works are from a series of pieces for solo instruments or voice that use what Subotnik calls a 'ghost' score. The tape component in each work makes no sounds audible to the public, but relays information to a box of electronic equipment, which contains modules that change the pitch, timbre, volume, and direction of the sounds produced by the live performer(s). The rationale behind the use of the word 'ghost' is that the composer's transformation commands are on the inaudible tape, without which the work cannot be given, and so his 'ghost' presides over every performance whether he is present in the flesh or not. Both pieces are extremely interesting in their use of vocal and instrumental idioms modified by electronics, and *The Wild Beasts* is arguably the best work to have been written for the medium to date.

On the afternoon of the 3rd I went to a rather dull computer graphics exhibition in the Palais des Beaux Arts, then over to David Wessel's well-organised presentation of new works produced at IRCAM in Paris. The evening's events began with an electronic tape concert. Straight tape-playback sessions have never appealed to me much. There is always something slightly uncomfortable about sitting in a semi-darkened space for an evening, staring at a group of boxes vibrating. The music has to be very good to hold my undivided attention under those circumstances. Tamas Ungvary's *Traum der Einsamen* (1978) and Jean-Claude Risset's *Songes* (1980) did, but Paul Pignon's *Hendrix* (1980) and John Chowning's *Phone* (1981) certainly didn't. However, what was impressive about the performance of all the pieces in that concert, and for that matter in the entire festival, was the Klipsch loudspeaker system, which was one of the best I've ever heard.

A nice inducement to festival goers to attend one of the electronic playback sessions the folowing day was the presentation of two humorous works by Charles Dodge: *Speech Songs* (1972), and a computer-synthesised reconstruction of Caruso singing 'Vesta la giubba', called *Any Resemblance is Purely Coincidental* (1980). I accompanied 'Caruso' for that unusual rendition, and followed it with the first performance of my own work *Strummin'* (1975-81) for piano and tape (revised at the Institute for Psychoacoustic and Electronic Music/Belgian Radio (IPEM/BRT) in Ghent last year, with financial assistance from the Hinrichsen Foundation).

Unfortunately a couple of concerts in the festival fell short of expectation. One (3 November) was the reunion concert of Musica Elettronica Viva (Alvin Curran, Steve Lacy, Garrett List, Frederic Rzewski, and Richard Teitelbaum), who have not played together for quite a few years. The once famous American improvisation group, based in Italy in the 1960s, spent the first half of their programme feeling around, trying to get something going, and the second half almost succeeding. Individually each member has established a fine reputation in the years since the group broke up, but that concert sounded as awkward as a college reunion: nice to get together, but things just ain't what they used to be.

The following night's performance was another let-down: Donald Buchla's and Ami Radunskaya's *The Muse and the Fuse.* Don Buchla, at 44, is already one of the legends of electronic music for his development of voltage-control devices and the invention of some of the finest synthesizers and electronic equipment made. The expectation that he would work electronic wizardry heightened the sense of disappointment when he didn't. For all the sophistication of his electronic genius, the result was little more than analogue clichés within a poorly organised sequence of events.

Some concerts that I was sorry to miss were Sten Hanson's audio-visual event *À propos Marcel* (1981); Salvatore Martirano's final performance of the great *Sal Mar Construction;* the New Computer Trio (David Behrman, George Lewis, and Richard Teitelbaum); Alvin Curran's *Canti illuminati* (1981), and *Grand Piano* (1981); and Jonty Harrison's prize-winning *EQ* (1980), performed by John Harle on saxophone.

NEW YORK, OCTOBER – DECEMBER 1981

ROGER HEATON

Roger Heaton spent the last four months of 1981 in New York doing research on Elliott Carter. He comments here on aspects of the new music scene in the city.

In Louis Malle's film *My Dinner with Andre* Andre Gregory describes New York as a huge concentration camp, built, perversely enjoyed, and perpetuated by the inmates. In this claustrophobic and over-populated concrete jungle it is inevitable that the inner life of New Yorkers, and its outward expression both spiritually and intellectually, should be so active and vital. The sheer number of arts events (in spite of the Reagan cuts) is enormous. While there is as much mainstream classical music making as in London (the New York Philharmonic churns out programmes just as uninteresting as those offered by our own orchestras), the greater activity in dance, writing, and the visual arts gives the flourishing experimental music scene the kind of support it lacks in London.

New York has been an important centre of experimentalism in all the arts since the War, and despite a worldwide regression (perhaps a symptom of world recession and the conservatism of world leaders) — inevitably most apparent in music — performance art, music-theatre, minimalism, and the like are thriving there, with Philip Glass and Laurie Anderson as the man and woman of the moment.

Much has been made of the separation into two camps of the downtown (experimental) and uptown ('university') composers. This idea, perhaps invented by the *New York Times* critic John Rockwell, was amusingly dispelled by Cage and Wuorinen (one from each camp) in a talk with Rockwell, during which the two composers spent many happy minutes swapping zip-codes and locations for various works according to when they were written. However, as a generalisation one may say that experimental composers, and the specialist performance venues, tend to be in the downtown Greenwich Village area.

Philip Glass is a composer who has recently moved, perhaps unintentionally, from 'alternative' to 'establishment' camps. In November *Satyagraha* (completed 1980)[1] received five performances at the Brooklyn Academy of Music, accompanied by interviews on the radio and in the Sunday colour supplements. Glass has recently signed an exclusive contract with CBS, the first since Copland and Stravinsky, and the Rockefeller Foundation has given him a grant of $90,000 for new projects over the next three years. Despite Glass's popularity he still sees himself as part of the experimental movement, which he hopes is reshaping opera in the post-modernist age. He voices reservations about new music similar to those of the neoromantics, and his response is a music that is appealing, accessible, and intellectual, which crosses the barriers of popular, classical, contemporary, and ethnic music. 'The failure of modernism in music is clear. Modern music had become truly decadent, stagnant, uncommunicative by the 1960's and 1970's. Composers were writing for each other and the public didn't seem to care. People want to like new music, but how can they when it's so

ugly and intimidating, emotionally and intellectually.'[2] The audiences that flock to Reich and Glass concerts seem to uphold this view. Whatever the arguments over current fads in music, what Glass is doing is to rethink, and consequently rejuvenate, opera: 'As much as opera doesn't want to be part of the rest of the world, it inevitably has to be.'[3] Yet it is these very fads, the constant striving for originality, that in the past caused many fine pieces to be lost among the plethora of imitations, and has now led to this revaluation of earlier harmonic and structural procedures.

While a student at Juilliard, Glass claimed that his deepest wish was to be 'Elliott Carter II';[4] after becoming disenchanted with modernism he studied with Boulanger in Paris, but it was the contact with non-Western music that finally gave his work direction. (Boulanger and ethnic music also greatly influenced Carter's very different compositional progress.) In 1968-76, while working with his own group in the familiar minimalist style, influenced in many ways by visual art, Glass began to add a harmonic richness that paralleled the move away from reduction and repetition in art to something more human; this situation is also strangely comparable with the development of the European neoromantic movement in art. With *Einstein on the Beach* (1975-6) Glass produced what has been called 'maximalist' music.[5] Now a fully-fledged opera composer, his next work is in progress. Called *Akhenaton,* and to a libretto by Constance DeJong (the librettist of *Satyagraha*), it will be premièred in Stuttgart in October 1983.

Robert Moran is a composer living in New York whose operatic and environmental work has also been successful on the Continent. He is currently preparing an environmental city piece for Frankfurt in 1983, where his recent opera *The Life and Loves of Adolf Hitler* was also premièred. The New York Public Library presented an exhibition of some of his beautiful graphic scores, reminiscent of Bussotti's early calligraphy. Most interesting among them were five miniatures (1974) in small traditional oval frames, to be realised musically only in the viewer's imagination; two representative titles, conjuring up the types of graphics used, are *Hieroglyphic Notes for an Ant Opera* and *Split Second Sonatina.*

The first concert I attended in new York also had a link with visual art. Phil Niblock presented three of his own works, *SLS, A Trombone Piece,* and *PK and SLS* in a circular gallery of paintings by Robert Rauschenberg. All the pieces used a tape of pitches building to diatonic chords, slightly detuned to obtain beats and played at a high volume, and live instrumentalists — in the first piece two flutes, in the second a trombone, and in the last all three together. The soloists wandered around the audience playing notes picked out from the tape very close to the listeners' ears. The purely sonic intentions of these pieces became tedious well before the gruelling 45-minute concert was up.

A rather more sedate, 'uptown' affair was a concert given on 2 November by the Group for Contemporary Music, in its 20th anniversary season;[6] Harvey Sollberger played Varèse's *Density 21.5* and conducted a dry performance of Berg's Chamber Concerto, and Charles Wuorinen directed his own Chamber Concerto for cello and ten players (1963). The latter performance was clearly articulated and expressive, with some marvellously energetic, aggressive playing from Fred Sherry. A characteristically cerebral work, it is divided into five connected movements, each presenting the soloist in a different context, and deals brilliantly with all the techniques of a post-serial style based on what Wuorinen amusingly calls a 'net of canonic undergirdling'.

Another work that belongs to the tradition of freely expanded integral serialism is Elliott Carter's *Night Fantasies* for solo piano (1979-80),[7] given its first New York performance on 11 November by Paul Jacobs.[8] Jacobs's attention to details of colour, dynamics, and articulation gave this complex piece a clarity of structure and figuration that should be the norm for all performances of contemporary scores. Carter is a composer who has explored all the central developments of music in this century and has created a language that will never date because it eschews superficial novelty of sound or technique for its own sake. The piano piece, like much of his other work, flexibly uses twelve-note source sets, divided symmetrically into two-, three-, and four-note sets so as to allow overlapping and combinations that link the diverse musics in a harmonically meaningful and directional way; this is composition by sets rather than by the often unwieldy twelve-note row.

Ben Johnston's *Diversion* for eleven instruments (given its first performance in an amateurish concert at the Carnegie Recital Hall by the New Repertory Ensemble under Leo Kraft) was an example of an unintegrated language. Johnston is well known as a specialist in Harry Partch's music and for his own work on microtonality. His new totally serialised piece deteriorated towards the end into panpipe tootlings and a waltz, which, if one knew no better, simply sounded like out-of-tune tonality. Total serialism, a system devised to codify and integrate, was used here as a found object in a work of many languages. This was sophisticated quotation: what Boulez would call 'anecdotal'.

In November there was a four-concert festival of English music, given mainly by André Previn and the Pittsburgh Symphony Orchestra but with one all-Britten programme by the New York Philharmonic under Raymond Leppard.[9] The only living composers represented were Knussen, McCabe, Tippett, and Walton. John Rockwell previewed these concerts in the *New York Times,*[10] giving an overview of English music since Elgar. This was a strange article which emphasised British conservatism, citing Bedford and Michael Nyman as leaders of experimentalism, and Knussen as 'the bright young hope'; there was no mention of Birtwistle or Ferneyhough, or our own younger generation of 'university' composers, or even Gavin Bryars, who is currently collaborating with Robert Wilson on an opera version of the latter's play *Medea.*

Perhaps the two major educational centres for composers in New York are Columbia University and the Juilliard School. The former's principal teacher is Chou Wen-Chung, with Babbitt and Davidovsky at the Columbia – Princeton Electronic Music Centre (three rather archaic studios, one containing the RCA synthesizer which is looking its age but is apparently still in use). Composers at Columbia organise concerts of their own music played by professionals and funded from several sources, including private grants. The concert I attended contained some very competent music in a free atonal style ranging from clusterous to contrapuntal. Steven Roens's Quartet for clarinet, violin, cello, and piano (1981) showed a composer of considerable talent who has learned much from music of the recent past. This short, intense, single-movement work (usefully played twice in this concert) is in three parts, with a central slow section and a short reprise of the quick, nervous music of the opening. Expressive fragments dovetail between instruments in a tightly controlled structure, with an attention to detail that gives weight and presence to every note in true Webernian style.

The Juilliard concert was a depressing affair. The four composers represented showed no recognition of anything new; they seem to have spent their time grinding out insensitive works of the kind of 'wrong-note' music characteristic of Hindemith or Britten — one piece, for wind quartet, even resembled an Arnoldish frolic. One wonders what on earth the distinguished teaching faculty of Babbitt, Carter, and Sessions are doing!

While younger people provide large and enthusiastic audiences for new music in New York (in contrast to the apathy of London music students), there is evidence that in their own work they are succumbing to a growing conservatism, as prevalent in the States as it is in Europe. In New York, at least, one hopes that some of the ideas of the thriving experimental movement will filter into the mainstream. As Charles Ives wrote, 'eclecticism is part of a composer's duty; sorting potatoes means a better crop next year'.[11]

NOTES:

[1] Reviewed by Keith Potter in *Contact 21* (Autumn 1980), pp.33-4.
[2] Quoted from Glass in Robert Coe, 'Philip Glass Breaks Through', *New York Times Magazine* (25 October 1981), p.70.
[3] Ibid., p.72.
[4] Ibid., p.72.
[5] John Rockwell of the *New York Times* has used the word 'maximalist' in articles and talks to characterise the larger forces, higher dynamic level, and harmonic lushness of this piece.
[6] The concert took place at the YMCA on 92nd Street.
[7] Reviewed by Brigitte Schiffer in *Contact 22* (Summer 1981), p.46.
[8] The venue was again the YMCA on 92nd Street.
[9] The New York Philharmonic played in the Avery Fisher Hall at the Lincoln Center, and the Pittsburgh Symphony both there and at Carnegie Hall.

[10] 'The "Blossoming" of English Music', *New York Times* (15 November 1981), p.26.
[11] 'Epilogue', *Essays Before a Sonata,* in *Essays Before a Sonata and Other Writings,* ed. Howard Boatwright (New York: W. W. Norton, 1964), p.79.

9TH DUBLIN FESTIVAL OF 20TH-CENTURY MUSIC
5-12 JANUARY 1982

HILARY BRACEFIELD

Among all the prestigious 20th-century music festivals, *Contact* readers should be reminded of the handily placed Dublin Festival held every second year in January. It features, of course, Irish composers, but also programmes other 20th-century works and usually invites a visiting composer as a focal point. These have included Elliott Carter, Lutosławski, Messiaen, and Maxwell Davies.

The ninth festival, which had secured a visit from Stockhausen, was, however, beset with problems. Firstly, extra rehearsals for Stockhausen's *Inori* necessitated starting the festival a day early (!), and secondly, and disastrously, there was a heavy snowfall after two days of events. Dublin authorities are quite unused to coping with snow that doesn't disappear overnight; no-one could get in or out by road, rail, or air for most of the rest of the festival, and few could even get from the suburbs to the concerts.

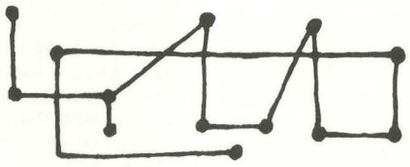
As I had prudently arrived before the snow and positioned myself in the nearest hotel to Trinity College, where the concerts took place, I was one of the few visitors who witnessed the whole festival. It is the first Dublin Festival I have attended and I could hardly judge the normal atmosphere from such adverse conditions: but it did seem to me that although there was evidence of a warmth of feeling for the festival among the natives, it needs a social centre and a few more events such as lectures, discussions, films, or exhibitions if it is to engender enough of a festival spirit among visitors.

It was a dreadful shame, however, that the Stockhausen events were reduced: the Kontarsky brothers didn't get further than Heathrow with *Mantra,* and in the end the Radio Telefis Eireann Orchestra's rehearsal time for *Inori* was so disrupted that its performance had to be abandoned. Stockhausen charmed a comparatively large audience with a talk on *In Friendship,* played by its dedicatee, Suzanne Stephens (clarinet), and again in his introduction to a taped performance of *Inori* with only the lighting and the mime artists for real. (I discovered later that word had gone around elsewhere that the orchestra had sat on the stage and mimed their parts. But no, this delicious idea did not happen.) In spite of an awful tape made from the recording of the work, its mesmerising power came across, and Stockhausen then 'gave us a present' of a live performance of the 'Aries' movement from *Sirius* by Markus Stockhausen (trumpet) with its proper and very well-made tape accompaniment.

Only one other concert in the festival was cancelled, so nearly all of the Irish works were heard. The festival organisers would do well to review their policy (if they have one) of what to programme with the Irish music — it did seem rather haphazard. Two of the concerts that particularly impressed me were one of chamber works by Schoenberg and Webern by the Arditti Quartet and a demanding piano recital by Philip Martin which culminated in a revealing performance of Ives's *Concord* Sonata. I was also impressed by the standard of playing of the New Irish Chamber Orchestra which opened the festival with a concert including three new Irish works, two receiving their premières.

Of all the music by Irish composers that I heard (including nine premières) nothing really stood out for me, though nearly everything was well written and technically assured. A Violin Concerto by John Kinsella reverted to Baroque principles in its scoring but Romanticism in its language. This was commissioned by the New Irish Chamber Orchestra as was John Buckley's Concerto for Chamber Orchestra, a work full of interesting ideas and attacked with evident pleasure by the orchestra but disappointing *in toto.* The song cycle *A Penny for a Song* by Nicola LeFanu (who claims Irish connections) was written for Penelope Price-Jones (soprano) and Philip Martin (piano) and given its première by them in a wintry atmosphere that suited some of its poems. Not a very deep work, but its simplicity and clear lines held one's attention. There was one festival commission, which went to the Northern Ireland composer David Byers for a string quartet. Not at all daunted by his august bedfellows, Schoenberg and Webern, in the Arditti Quartet programme, he contributed quite a taut and well-argued piece, *At the Still Point of the Turning World,* with only a few derivative idioms, such as Bartókian sliding fifths, that jarred.

A concert by Gerald Barry and Kevin Volans of works by Cage, Kagel, Gerhard Rühm, and themselves was a welcome antidote to the rather serious nature of the rest of the festival. Gerald Barry, who has been studying with Kagel and working in Germany, has decided to return to Ireland to live. He may supply a stimulus that young Irish composers need.



VOLUME 19, NOS. 1 & 2

AARON COPLAND AT EIGHTY (29 word/music pieces by colleagues and friends)

A SAN DIEGO-CENTERED ANTHOLOGY (6 texts from the Center for Music Experiment)

COMPOSERS (Babbitt, Boretz, Cage, Kim, Oliveros, Randall, Rochberg, Shifrin)

EVENTS (Darmstadt, New York, Cincinnati, Bowling Green, Paris)

REVIEWS (Hofstadter, Sessions, Soundings 10)

COLLOQUY (pieces and polemics)

CONTRIBUTORS

Richard Bales, Elaine Barkin, Peter Beck, Arthur Berger, William Bergsma, Leonard Bernstein, Denys Bouliane, Martin Brody, Lance W. Brunner, David Burge, Marc Capalbo, Robert Craft, Conrad Cummings, Thomas DeLio, David Del Tredici, Paul Des Marais, David Diamond, Vivian Fine, Ross Lee Finney, Jean-Charles François, Ron George, Jack Gottlieb, Ann Hankinson, David Hicks, H. Wiley Hitchcock, Virginia Hommel, Erik Johns, Keith Johnston, Leon Kirchner, Anne LeBaron, Minna Lederman, John Lessard, Gareth Loy, William Maiben, F. Richard Moore, Robert P. Morgan, Deborah O'Grady, Andrea Olmstead, Juan Orrego-Salas, Vincent Persichetti, David Raksin, Phillip Ramey, Jay Reise, Ned Rorem, William Schuman, K. Robert Schwarz, Harold Shapero, John Silber, Sheila Silver, Leo Smit, Stephen W. Smoliar, Lawrence Starr, Charles Stein, Claudia Stevens, Louise Talma, Virgil Thomson, Heidi Von Gunden, Daniel Warner, Nona Yarden

PERSPECTIVES OF NEW MUSIC

Benjamin Boretz and Elaine Barkin, editors

$13.50 one year $26.00 two years $38.00 three years

SPECIAL STUDENT RATE: $10.00 per year

editorial and business office: Bard College, Annandale-on-Hudson, NY 12504

MATERIAL RECEIVED

PERIODICALS

Composer: Magazine of the British Music Information Centre (Summer – Winter 1981)
Musical Times, vol.cxxii, nos.1663-6 (1981); vol.cxxiii, nos.1667-9 (1982)
Musik-Konzepte: die Reihe über Komponisten, no.20, *Luigi Nono* (July 1981); no.22, *Béla Bartók* (November 1981)
Parachute: art contemporain, nos.21-5 (Winter 1980 – Winter 1981)
Popular Music, no.1, ed. Richard Middleton and David Horn (1981)
Tempo, nos.142-5 (September – December 1981)

BOOKS

John Cage, *For the Birds: John Cage in Conversation with Daniel Charles* (London: Marion Boyars, 1981)
Samuel Charters, *The Roots of the Blues: an African Search* (London: Marion Boyars, 1981)
Paul Griffiths, *Cage,* Oxford Studies of Composers 18 (London: Oxford University Press, 1981)

SCORES

Gerold Amann, *Streichquartett* (1975) (Universal)
George Benjamin, *Flight,* for solo flute (Faber)
____, *Ringed by the Flat Horizon,* for orchestra (Faber)
Arthur Berger, *Partita,* for piano (1947) (Boelke-Bomart)
Harrison Birtwistle, *Carmen Arcadiae mechanicae perpetuum* (Universal)
____, *Dinah and Nick's Love Song,* for three melody instruments and harp (Universal)
____, *Guillaume de Machaut, Hoquetus David* (Universal)
____, *Prologue* (Universal)
Geoffrey Burgon, *Six Studies,* for solo cello (Chester)
Friedrich Cerha, *Baal* (vocal score) (Universal)
Lyell Cresswell, *Drones IV,* for tuba (1977) (Birmingham: Arts Lab Music Publishing)
Simon Emmerson, *Variations,* for tuba (1976) (Arts Lab)
T. J. Endrich, *Steps,* for B flat clarinet and soprano (Arts Lab)
Reinhard Febel, *Ataraxie,* for two flautists (1976) (Moeck)
____, *Delta,* for bass flute and tape (1978) (Moeck)
Karl Heinz Füssl, *Cantiunculae amoris: drei lateinische Gesänge,* for tenor and string quartet or string orchestra (Universal)
Keith Gifford, *Momentella,* for clarinet in B flat (1976) (Arts Lab)
Martin Gümbel, *Überschreitungen,* for percussion solo (1977) (Moeck)
Cristobal Halffter, *Debla,* for flute solo (Universal)
Jonathan Harvey, *O Jesu, nomen dulce,* motet for unaccompanied SATB (Faber)
Roman Haubenstock-Ramati, *2nd String Quartet* (Universal)
Richard Hoffmann, *Variations for Piano No.2* (Mobart)
Oliver Knussen, *Cantata,* for oboe and string trio (Faber)
Witold Lutosławski, *Double Concerto,* for oboe, harp and chamber orchestra (Chester)
____, *Epitaph in memoriam Alan Richardson,* for oboe and piano (Chester)
Elizabeth Maconchy, *Fantasia,* for clarinet and piano (Chester)
Richard Orton, *Ambience,* for bass trombone and tape (1975) (Arts Lab)
____, *Concert Musics 1 to 7* (Arts Lab)
____, *Mug Grunt* (1972) (Arts Lab)
____, *Pièce de résistance,* for piano solo (Arts Lab)
____, *Sawlo Seed (Alchemusic for Voices)* (Arts Lab)
Arvo Pärt, *Arbos,* for 7 (8) recorders and 3 triangles ad lib (score and parts) (Universal)
____, *Pari intervallo,* for four recorders (Universal)
Paul Patterson, *Voices of Sleep* (Universal)
Melvyn Poore, *Vox superius,* for solo tuba (1976) (Arts Lab)
Wolfgang Rihm, *Dritte Abgesangsszene mit Texten von Peter Huchel,* for baritone and orchestra (Universal)
____, *Wölfli-Liederbuch,* for bass-baritone and piano (1980-81) (Universal)
Nicholas Sackman, *String Quartet* (Schott)
Robert Saxton, *Chaconne,* for double choir SATB, SATB (Chester)
R. Murray Schafer, *Cortège* (Universal)
____, *Hymn to Night (an Aria from Patria IV: Theseus), Text Adapted from Novalis* (Universal)
John Schneider, *Tba,* for solo bass instrument (Arts Lab)
Alfred Schnittke, *II. Symphonie (St. Florian)* (1979-80) (Universal)
Kazimierz Serocki, *Pianophonie,* for piano, electronic sound transformation, and orchestra (1976-8) (piano part) (Moeck)
Tim Souster, *For Tuba and Tape* (1977) (Arts Lab)
____, *Quints Jam,* for four sliding instruments and two dual-trace oscilloscopes (Arts Lab)
Jan Steele, *All Day, Words by James Joyce* (1972) (Arts Lab)
Trevor Wishart, *Polysaccharides,* for 8 clarinets (1969) (Arts Lab)
____, *Tuba mirum,* music – theatre for prepared tuba, electrically operated audio-visual mutes, tape, and lighting (1978) (Arts Lab)
Hugh Wood, *Concerto,* for cello and orchestra, op.12 (Chester)

RECORDS

Lol Coxhill, Morgan-Fisher, *Slow Music* (Pipe Records, Pipe 1)
Hoketus – Louis Andriessen, *Hoketus* (1975-7); Frederic Rzewski, *Coming Together* (1972) (Hoketus 001)
Barry Guy, Howard Riley, Philipp Wachsmann, *Improvisations are forever now* (Vinyl Records vs 113)
Lovely Little Records – John Bischoff, *Silhouette, The League of Automatic Music Composers, Recording December 17 1978;* Paul DeMarinis, *If God were alive (& he is) you could reach him by telephone, Forest Booties;* Phil Harmonic, *Phil Harmonic's Greatest Hits;* Frankie Mann, *The Mayan Debutante Revue* (excerpt), *I was a Hero;* Maggie Payne, *Lunar Disk, Lunar Earthrise* (excerpt); 'Blue' Gene Tyranny, *Harvey Milk (Portrait)* (Lovely Music/Vital Records VR 101-06)
Charlie Morrow, *Personal Chants* (New Wilderness Audiographics 7706A) (cassette)
Steve Reich, *Octet; Music for a Large Ensemble; Violin Phase* – Steve Reich and Musicians (ECM Records ECM 1168)
Howard Riley, *The Toronto Concert – Sonority; Finite Elements* (Vinyl Records vs 112)
Glen Velez and Charlie Morrow, *Horizontal Vertical Band – Pelican Dance; Bugle Tune* (Other Media 80-7-1)

CONTRIBUTORS TO THIS ISSUE

Bryan Anderson Composer living and working in Glasgow.

Hilary Bracefield Senior Lecturer in Music at the Ulster Polytechnic and director of the Mushroom Group which performs experimental and improvised music.

Susan Bradshaw Pianist and writer, specialising in contemporary music.

Christopher Fox Composer, performer, director of the Filter Band, and Lecturer in Performing Arts at Ilkley College. He is currently preparing a one-man music-theatre show for performance by himself and completing two pieces for Roger Heaton.

Roger Heaton Clarinettist. He is currently completing a PhD thesis on Elliott Carter and is a part-time lecturer in analysis at Goldsmiths' College, University of London. He has been appointed Professor of Clarinet at this year's Darmstadt Internationale Ferienkurse für Neue Musik.

Fritz Hennenberg Formerly a programme consultant for Leipzig Radio and chief Dramaturg of the Leipzig Gewandhaus Orchestra, he is now a freelance musicologist, living and working in Leipzig.

Margaret McLay Postgraduate student at the University of Liverpool, where she is preparing a PhD thesis on the music of György Kurtág. She has travelled widely in Hungary and her chief interest is contemporary Hungarian music, on which she has lectured.

Stephen Montague Freelance composer and pianist based in London. He has toured extensively in Eruope and the Americas and has recently had works performed at the Edinburgh Festival, the Warsaw Autumn, the International Festival of Electronic, Video, and Computer Arts, Brussels, and the Tokyo Festival.

David Roberts Lecturer in music at the University of Sussex.

Dave Smith He performs with John White, Gavin Bryars, Ben Mason, and the English Gamelan Orchestra, and teaches at Kingsway-Princeton College, London, and Leicester Polytechnic.

Adrian Thomas Conductor and composer, and lecturer in music at The Queen's University, Belfast. He is currently fulfilling a BBC commission for a work for the BBC Singers.

Roger Wright Manager of the British Music Information Centre. He is a member of the Executive Committees of the SPNM and The New Macnaghten Concerts, and a director of the English Sinfonietta.

First release from wergo in London

Electric Phoenix

Elaine Barry · Linda Hirst
Andrew Parrott · Terry Edwards
sound engineer: John Whiting

premier recording of works by
ROGER MARSH
WILLIAM BROOKS
HENRI POUSSEUR
(WER 60094)

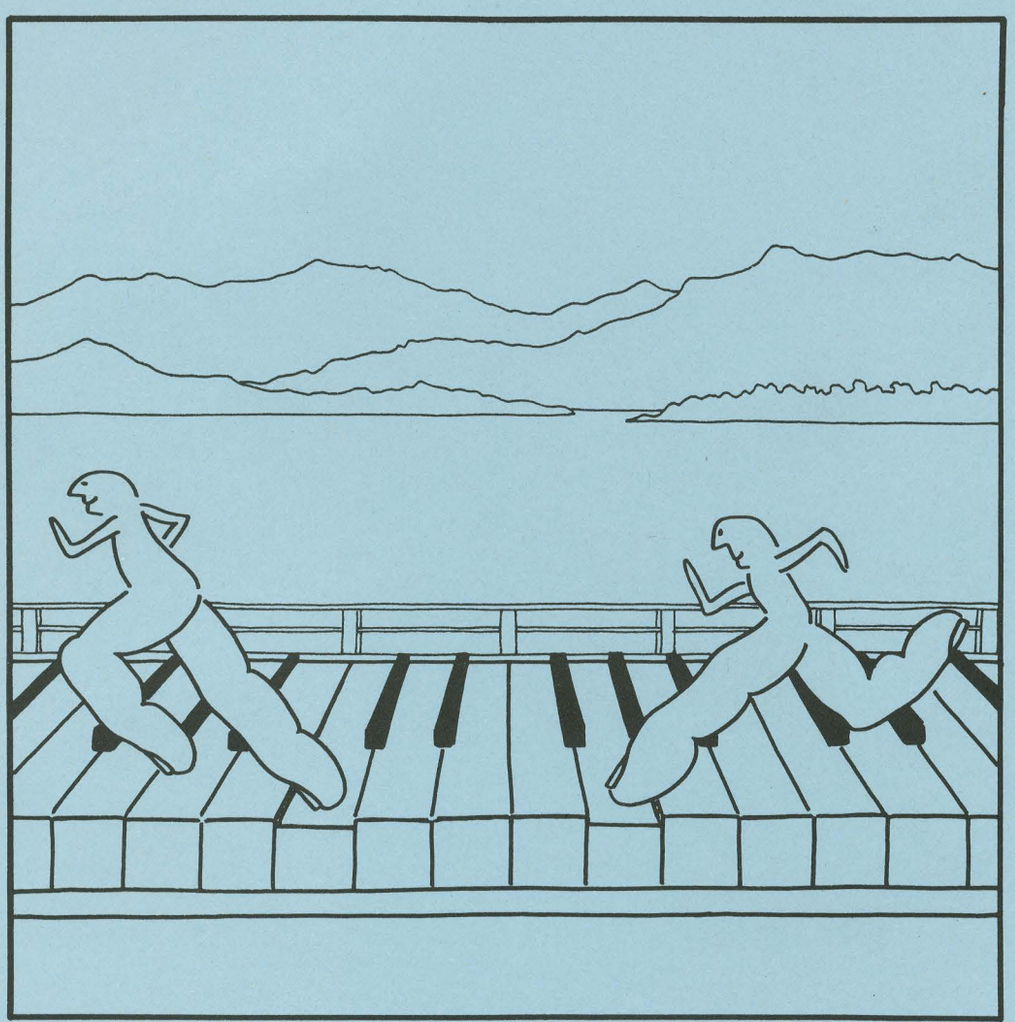
Electric Phoenix have a specific and overwhelming interest in the development of new vocal music and this — when coupled with the specialised knowledge of their sound technician — has moulded a group about which one critic recently wrote: ''They give the impression of achieving the impossible''.

Marketed and distributed by TOL The Other Labels Distribution Limited
63 Salusbury Road, London NW6 6NJ Tel: 01-624 1843/328 9455

NEW RECORDING OF BRITISH PIANO MUSIC

PETER LAWSON PLAYS . . .

Oliver Knussen: Sonya's Lullaby
Robert Sherlaw Johnson: Sonata No 3
Elizabeth Lutyens: Ring of Bone
Edward Cowie: Kelly Variations
Geoffrey Poole: Ten



PETER LAWSON was born in Manchester in 1950 and studies at the Royal Manchester College of Music with Derrick Wyndham. After graduating in 1971 and winning a Scholarship, he continued his studies at the Royal Northern College of Music with Sulamita Aronovsky. Since then he has developed a dual career as piano soloist and tutor at Chetham's School of Music, Manchester and at the University of Keele. In 1978 he was a prizewinner in the first international Competition in the Performance of American Music held in the Kennedy Center, Washington DC.

The record will initially be sold by mail order. If you wish to purchase a copy please send a cheque made out to North West Arts for £3.99 plus 50p postage and packing (£4.49 in total) to PAUL ROBINSON, NORTH WEST ARTS, 12 HARTER STREET, MANCHESTER M1 6HY. Please enclose your name and address.